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MUSICAL AMERICA

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'FIGARO' TO LAUNCH OPERA SEASON AT METROPOLITAN

With Revival of 'Magic Flute', in English, and 'Don Giovanni', Opera Will Mark Mozart Sesqui-Centennial

New Work by Menotti

'Island of God' to Have World Premiere—'L'Elisir' to Be Revived—'Phoebus and Pan' for Beecham—New Singers and Conductor Engaged

ENGAGEMENTS of new singers and conductors, the choice of Mozart's 'Nozze di Figaro' as the opening opera, and a list of novelties and revivals for the 1941-42 season of sixteen weeks were made known on Oct. 8 by General Manager Edward Johnson of the Metropolitan Opera Association.

The cast of the opening 'Marriage of Figaro' on Nov. 24 will be a familiar one, duplicating that of various performances of this work in the last two years.

With the revival of 'The Magic Flute', which will be given in English during the first fortnight, three Mozart works will be included in the season's active list, the other being 'Don Giovanni'. Together they will represent a memorial to Mozart, this being the sesqui-centennial of the composer's death. On Dec. 5, the actual anniversary of the death, 'Don Giovanni' will be sung.

'The Magic Flute' has not been heard at the Metropolitan since the season of 1926-27, when it was heard in German as 'Die Zauberflöte'. This will be the first time the opera has been sung in the vernacular in the house. Bruno Walter will conduct. The cast is yet to be announced.

A world premiere will be that of Gian-Carlo Menotti's 'The Island God'. Mr. Menotti's comic work, 'Amelia Goes to the Ball' was sung at the Metropolitan several seasons ago. The new work is a tragic one-act opera with only four characters and concerns three shipwrecked persons and a Greek god.

Another novelty for the house is Bach's 'Phoebus and Pan' which will be conducted by Sir Thomas Beecham, whose engagement was reported some weeks ago. The Bach work, written as a secular cantata, will be given in double bill with a revival of 'Le Coq d'Or'.

Gluck's 'Alceste' will be put on the shelf and the same composer's 'Orfeo' restored to give the new ballet master, Laurent Novikoff, an opportunity to stage classical ballets.

Donizetti's 'L'Elisir d'Amore' will be revived after a lapse of nine years, with Bidu Sayao, Tito Schipa and Salvatore

(Continued on page 4)

Lively Double Bill of Opera Begins Worcester's Eighty-Second Festival



IN 'THE SPANISH HOUR' AND 'THE DEVIL AND DANIEL WEBSTER' Above (Left to Right): Robert Harmon, Hugh Thompson, Leota Lane, David Otto and Donald Dame in the Ravel Opera Left: Harriet Henders in Douglas Moore's American Work Right: Albert Stoessel at a Rehearsal



Telegram Gazette

By FRANCES Q. EATON

WORCESTER, Oct. 6.

FOLLOWING a custom successfully inaugurated last year, the Worcester Music Festival opened its eighty-second season tonight with operatic fare, a double bill designed to please the almost capacity audience in Municipal Memorial Auditorium. Albert Stoessel conducted the two operas and Alfredo Valentini was stage director.

Contrast in style, mood and music was the order of the evening, with 'The Devil and Daniel Webster', by Douglas Moore, to Stephen Vincent Benet's text, striking a sombre note which was dispelled by the frivolous gaiety of Ravel's 'L'Heure Espagnole' (sung in English, as is the Worcester habit, as 'The Spanish Hour'). Male principals in both casts were identical, a fact which provided an active evening for David Otto, Hugh Thompson, Donald Dame and Robert Harmon. Harriet Henders was the heroine of the Moore work and Leota Lane of the Ravel. It was the first festival appearance for both Miss Lane and Mr. Harmon. Smaller roles and the chorus and dance groups of the former work were provided by Worcester artists.

Both operas moved with the alacrity

and verve that Worcester productions are noted for, and both excelled in staging. A simple farm living room served for the Moore opera with its New Hampshire setting, and a back drop was lifted for the grisly jury box with its green-faced ruffian jurors who were moved to humanity by Webster's impassioned liberty oration in behalf of his friend, Jabez Stone. The Spanish clockmaker's shop was a delight of fantasy, with time-pieces of all varieties, figures that moved jerkily as bells struck at random and a complete set of watchmaker's tools grotesquely oversize. The two grandfather clocks which concealed the surreptitious and amorous visitors to the clockmaker's wife were in the rakish spirit of the piece. Both operas have been performed by approximately these same forces, the Moore work at Chautauqua and the Ravel at the Juilliard School of Music, and the sets were the same used at these productions.

The singers were entirely competent in their roles, and each had his or her vocal distinction, but their diction, which might ordinarily be counted on to be excellent, was somewhat blurred by the sound equipment—"amplification" is a word not much in favor in

(Continued on page 37)

PHILHARMONIC OPENS ITS CENTENARY SEASON

Stokowski Conducts First Concert of Veteran New York Orchestra, Entering Its Hundredth Year

Two Bach Transcriptions

Henry Cowell Reverts to His Tone Clusters in 'Tales of Our Countryside'—Beethoven's Fifth Symphony and 'Tristan' Excerpts Played

By OSCAR THOMPSON

WITH Leopold Stokowski conducting and Henry Cowell appearing with the orchestra as pianist in a first Manhattan performance of his 'Tales of Our Countryside', the New York Philharmonic Symphony embarked upon its centenary season in Carnegie Hall on the evening of Thursday, Oct. 9. There were no speeches such as graced the veteran orchestra's fiftieth anniversary celebration at the Metropolitan Opera House, when Anton Seidl conducted, and the seventy-fifth in Carnegie Hall, when Joseph Stransky held the baton.

Two American flags, one at either side of the proscenium, and the playing of 'The Star Spangled Banner' gave to the concert its only festive touches, save those that were inherent in the assembling of the usual brilliant first night Philharmonic audience, which, truth to tell, was not so resplendent sartorially as it has been many times in the past. Mr. Stokowski, however, did not fail of detail or two of his own. Though he did not alter the usual seating arrangement of the Philharmonic, leaving one to wonder how long it had been since he had beckoned to second violins at his right, he stood on an indigo blue conductor's stand (reminiscent of his Youth Orchestra accoutrements) and from somewhere at his feet a light shone up against the palms of his hands, sometimes catching his face also in a fugitive glow.

The program embraced two of his own Bach transcriptions, the Toccata and Fugue in D Minor, long familiar to Stokowski audiences, and the recently elaborated Andante Sostenuto from the A Minor Violin Sonata, Beethoven's Symphony No. 5, which was played at the Philharmonic's first concert on Dec. 7, 1842, Mr. Crowell's 'Tales of Our Countryside' and the Prelude and Love-Death from Wagner's 'Tristan und Isolde'.

The orchestra played brilliantly, so far as tone quality and many individual details were concerned, sounding, indeed, much like the Philadelphians of old in the Bach transcriptions. But this is not to say that in minor matters of unity, precision and clarity the several performances were of the Toscanini

(Continued on page 4, Column 4)

Martinelli Made Artistic Director of Chicago Opera Company

New Position Will Not Interfere with Operatic Appearances—Season to Open with 'A Masked Ball'—Novelties and Revivals Scheduled—Paderewski's 'Manru' and Two Moniuszko Operas to Be Given

CHICAGO, Oct. 7.

GIOVANNI MARTINELLI, noted operatic tenor, was named artistic director of the Chicago Opera Company on Sept. 17. Robert Hall McCormick, chairman of the board of trustees, and Fortune Gallo, general director of the company, received word on that date that Mr. Martinelli had accepted their invitation to join the opera company in this new capacity. Mr. Martinelli will work with Mr. Gallo in perfecting the artistic details outlined for Chicago's 1941 season.

Mr. Martinelli stated that his new position will in no way interfere with his operatic appearances with the Metropolitan and Chicago opera companies during the coming season.

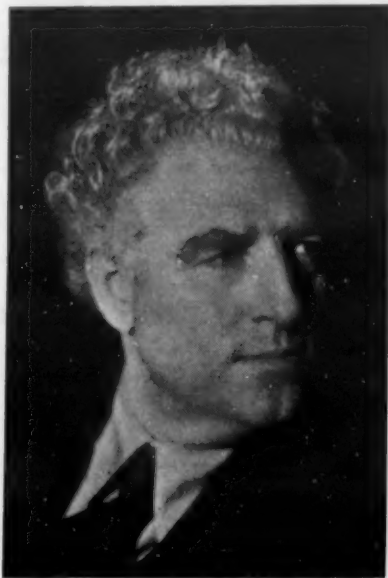
The Chicago Opera season will open on Nov. 8 with 'A Masked Ball' with Elisabeth Rethberg, and John Charles Thomas among the principal singers. Emile Cooper will conduct.

To date, more than \$50,000 in subscriptions have been received and the boxes for Monday and Friday nights have been sold. Five performances a week will be given on Monday, Wednesday, Friday and Saturday nights with a Saturday afternoon matinee. The season will be of five weeks' duration.

Four Works to Be Sung in English

During the first week a performance of 'La Fille du Regiment' will be given with Lily Pons. Gennaro Papi, after an absence of several years, will return to conduct. The Littlefield Ballet has been engaged for the season, and there is a possibility that three Polish operas, 'Halka' and 'Straszny Dwor' ('The Haunted Castle'), both by Stanislaw Moniuszko, and the opera, 'Manru' by the late Ignace Jan Paderewski will be given (the latter in English), during the season, with Jerzy Bojanowski conducting.

Revivals scheduled, in addition to 'Daughter of the Regiment', include: 'Lohengrin', 'Otello', 'Faust', 'La Bohème', 'A Masked Ball', 'Mignon', 'Barber of Seville', and 'Tales of Hoff-



Giovanni Martinelli

Bloom

man', the last named to be given in English.

The 1941 repertoire further will include: 'Aida', 'Madame Butterfly', 'Carmen', 'Cavalleria Rusticana', 'Pagliacci', 'Jewels of the Madonna', 'Rigoletto', 'Tannhäuser', 'Tosca', 'La Traviata' and 'Il Trovatore', as well as the following three operas in English: 'Falstaff', 'Martha', and 'Hansel and Gretel'.

Principal artists, including several recently engaged, who will participate in the season, include:

Sopranos: Licia Albanese, Josephine Antoine, Rose Bampton, Vivian Della Chiesa, Dusolina Giannini, Virginia Haskins, Helen Jepson, Mobley Lushanya, Grace Moore, Lily Pons, Elisabeth Rethberg, Bidu Sayao, Charlotte Symons.

Mezzo-sopranos and Contraltos: Karin Branzell, Anna Kaskas, Gladys Swarthout, Irra Petina.

Tenors: Kurt Baum, Richard Crooks, Giuseppe Cavadore, Frederic Jagel, Raoul Jobin, Jan Kiepura, Giovanni Martinelli, Lauritz Melchior, James Melton, Tito Schipa.

Baritones and Basses: Salvatore Baccaloni, Douglas Beattie, Richard Bonelli, George Czaplicki, Virgilio Lazzari, Ezio Pinza, John Charles Thomas, Lawrence Tibbett.

Conductors: Giuseppe Bamboschek, Jerzy Bojanowski (guest), Paul Breisach, Emile Cooper, Gennaro Papi (guest), Carlo Peroni.

Stage director: William Wymetal, and the Littlefield Ballet. Other artists will be announced later.

NEW SINGERS FOR METROPOLITAN

(Continued from page 3)

Baccaloni. 'Tosca' will be given with Grace Moore, and also with another singer, as yet unannounced, in the name part. 'Traviata' and 'Mignon' will also be restored to the active list.

For the first time in twenty-one seasons, Wagner's 'Tristan und Isolde', which for some years has held top place in the record of performances, will be absent from the repertoire. To compensate in a measure for this, 'Die Meistersinger' will be revived, with at least one new set and with complete re-staging under Lothar Wallerstein.

A new conductor, not hitherto announced, will be Paul Breisach, who has officiated at Mannheim and Berlin and who was last season with the Chi-

cago Opera Company. The engagement of Lothar Wallerstein from the Vienna Opera, as stage director, has already been announced.

New names among the roster of singers include Maria Van Delden, Dutch soprano, who will sing Wagnerian roles; Astrid Varney, soprano, a native of Sweden but a resident of the United States since childhood; Kurt Baum, tenor, from the Prague Opera, and Gerhard Pechner, basso-buffo from Berlin. As previously announced, the winners of the Metropolitan Auditions of the Air, Mona Paulee, mezzo-soprano; Mary Van Kirk, contralto, and Lansing Hatfield, bass-baritone, join the company. The only other addition is the Icelandic soprano, Maria Markan, previously announced.

ORMANDY LAUNCHES SYMPHONY SEASON

Philadelphia Orchestra Opens With Program of Three "Bs" in Academy of Music

PHILADELPHIA, Oct. 5.—With a new stage setting, Eugene Ormandy conducting, and to the music of 'The Star Spangled Banner' the Philadelphia Orchestra launched its forty-second season with concerts in the Academy of Music on Oct. 3 and 4. Offered was a Bach-Beethoven-Brahms program, the first in a cycle devoted to the three "Bs." Listed were:

'Leonore' Overture No. 3.....Beethoven
Suite No. 3, in D.....Bach
Symphony No. 2, in D.....Brahms

Mr. Ormandy and the orchestra proved in admirable form. A gratifying presentation of the familiar Beethoven Overture was distinguished by strong emphasis of the work's dramatic values and contrasts of mood.

Excellent performance, the Bach Suite afforded pleasure, the well-known Air having an especially delightful reading with the splendid qualities and fluency of the strings revealed to particular ad-



Eugene Ormandy

vantage. However, as on previous occasions when Eighteenth Century music was featured, this writer was disappointed by Mr. Ormandy's employment of all the orchestra's sixty-six strings. There was an over-richness of tone.

The exposition of the symphony left little to be desired: the interpretation witnessing conductor and musicians on their highest place of artistic and technical collaboration. Mr. Ormandy evinced masterful understanding of the score in whole and in part and manifested sympathy for the intellectual and emotional relationships.

Including ninety-nine instrumentalists, the orchestra in personnel is virtually the same as last season. One of the new members is Lynne Wainwright, first harpist, a native of LaGrange, Ind., a graduate of the Curtis Institute of Music where she won the Curtis Award for exceptional student accomplishment, and a member of the faculty of the Zeckwer-Hahn Philadelphia Musical Academy. Two other additions, violinists, are Paul Shure, a native of Los Angeles, and Frank Costanzo, a Philadelphian. Alexander Hilsberg continues as concert-master with David Madison and Alfred Lorenz as assistant concert-masters.

WILLIAM E. SMITH

The portrait of Mr. Martinelli on the front cover is by James Abresch, N. Y.



Leopold Stokowski

(Continued from page 3)

order of perfection. Not every player cut off every final note of every phrase impeccably.

Mr. Stokowski was his vital, mesmeric self. But superb as much of the music sounded, old questions of taste were not to be denied. The Bach Andante had a lushness that would not have been foreign to a slow movement by Wieniawski. There were surprising retards and spurts in the Beethoven symphony, with a curious emphasis on a Hagen-like wail in the scherzo, and a slap dash, slancio treatment of some of Beethoven's great, brake-like chords.

Mr. Cowell reverted to his tone clusters, using fists, forearms and elbows in his 'Tales'—agreeably orchestrated new versions of some old piano pieces of the nineteen-twenties—Irish enough in their melodic stuff to suggest that the composer had kissed the Blarney stone.

The call in the Wagner performance was for more and more vibrato, and the swelling crescendos, resplendent as they were, possessed more of a vertiginous eroticism than of any very lofty transfiguration. The applause was warm and hearty, but there was nothing to suggest that Philharmonic-Symphony subscribers had lost either their traditional decorum or their sense of proportion.

NBC Symphony Opens Season

First in the field among the major orchestras that minister to Manhattan, the NBC Symphony began its fifth season on the evening of Oct. 7, with Dimitri Mitropoulos conducting. The concert was given in Studio 8-H at Radio City before an invited audience and broadcast in the usual manner. The program embraced but two works, Haydn's Symphony No. 80, in D Minor; and Beethoven's Symphony No. 4, in B-flat Major, and occupied just an hour. The eye reported no material change in the personnel and the ear found the ensemble as expert as ever. The two symphonies were played with spirit and precision under the tense and exacting leadership of the Greek conductor, who, as is his custom, dispensed with both baton and score.



Dimitri Mitropoulos

AND NOW, FAREWELL TO CASTLE GARDEN!

Known to Millions as the Aquarium, New York's Oldest Standing Opera House Is to Be Demolished—Famed Chiefly as Scene of Jenny Lind's American Debut—Mario, Grisi and Many Famous Singers Appeared in Performances There—Beethoven's Ninth Symphony Introduced

By JOHN ALAN HAUGHTON

WITH the passing of the New York Aquarium, sacrificed to the Moloch of "Progress," not only does Battery Park lose one of its characteristic buildings, but musical Manhattan is deprived of one of its oldest and most interesting landmarks. To the average New Yorker, native or not, who thinks about it at all, the building, once the fish have been taken for granted, has one other association, the place of Jenny Lind's American debut. Quite apart from Mme. Lind, however, it has played an important part in music, the drama, patriotic demonstration and social functions not only of New York but of the nation.

The building, or what remains of the original structure, for it was twice visited by fire, has had a strange and varied career unequalled, in all probability, by that of any public structure in the country. Opera, choral works, plays, variety and minstrel shows were given there. The soprano Grisi and the tenor Mario made their American debuts on its stage. The beautiful Adah Isaacs Mencken appeared in a benefit there, though not as Mazeppa, the role in which she was to shock the sensibilities of two continents. The fascinating if equivocal Lola Montez, who, after a stormy career that nearly lost a king his throne, was laid to rest in Greenwood Cemetery, Brooklyn, then within sight of the Garden, once danced there. The Ninth Symphony of Beethoven was first heard in America within its walls, played by the New York Philharmonic, then a lusty infant of four years.

Built Early in Last Century

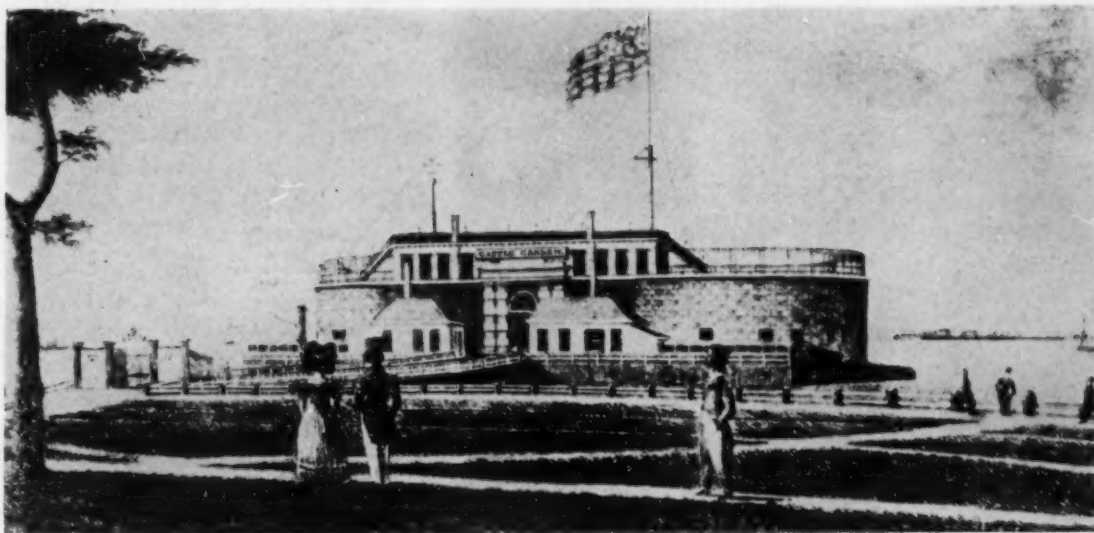
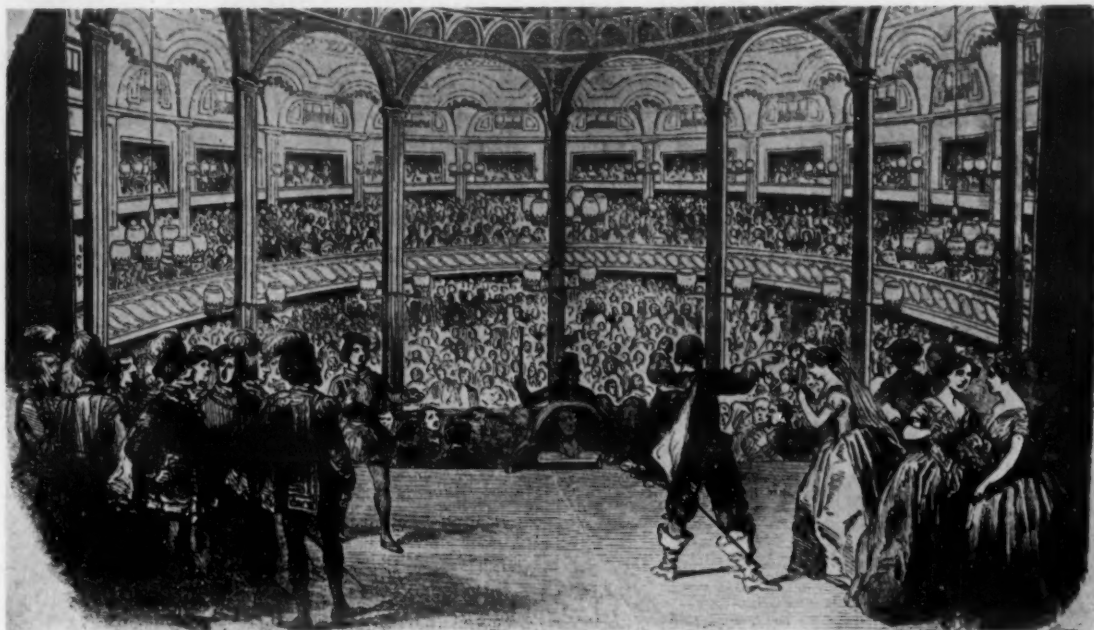
Though authorities differ as to the exact date of the erection of the structure, on its walls is a plaque which says it was built in 1808-10. During the War of 1812, it was the headquarters of General Izard of North Carolina, who was in command of New York City. The structure was first known as the Southwest Battery, another similar fort, erected about the same time at Gansevoort Street and the North River, being the Northwest Battery.

The city then clustered around the lower tip of Manhattan Island. The City Hall was considered far uptown and Greenwich Village was a settlement in the country where the rich had their summer residences. Battery Park, which obviously took its name from the little circular fort which stood out in the North River some sixty to one hundred feet from the shore, was then the most fashionable part of town. Only the very rich could afford residences facing upon it and the names of the householders would be a fair cross-section of the social register of the time.

After some years, the Southwest Battery became 'Castle Clinton' following the similar structure, 'Castle Williams', still standing on Governors Island,

Right: Sontag in 'Lucia' at Castle Garden, 1850. Beside Her is the Tenor Salvi as Edgardo; and Facing Them the Baritone Badiali, as Enrico.

Below: Castle Garden in 1826.



though the latter still a military structure, is no longer a fort, but an army prison.

Becomes Theatre and Concert Hall

The structure was ceded to the city in 1822, and from then on was used for purely civilian matters. Band concerts were given there and there was some sort of 'Summer garden' where ice cream and "soft" drinks could be enjoyed. There were balloon ascensions and exhibitions of fireworks (which undoubtedly must have taken place somewhere outside the "Castle". Among the fireworks displays were 'The Attack on the Turkish Fleet' and 'The Falls of Niagara'. One could also see 'Rand's Solar Microscope'. Blondin, the great tightrope walker, who afterwards created a sensation by walking across the Niagara Falls Gorge, appeared there.

The Marquis de Lafayette received the freedom of the city at Castle Clinton when he landed on Manhattan Island Sept. 14, 1824. When the Marquis died in France ten years later, Castle Garden was the scene of a memorial funeral procession and ceremonies. The Hungarian patriot Kossuth and the Prince of Wales (afterward Edward VII) were welcomed there at later dates.

In 1845, 'Castle Clinton' ceased to exist, and 'Castle Garden' came into existence. The first regular theatrical performances in the newly named place were by 'The Ethiopian Singers', headed by Charles White, later a well-known "minstrel".

There is a divergence of opinion in regard to the first "legitimate" performances in Castle Garden, but it is probable that Rossini's 'Semiramide', sung by a company from Havana on May 12, 1845, was the first. The singers were Mme. Majocchi-Valtellini in the title-role, her husband, Valtellini, as Assur and Pico as Arsace. The tenor Antognini, who was later to become very popular in New York, appeared in the small role of Idreno. Admission was fifty cents and there were no reserved seats. The company was not a success, "owing probably," says one authority, "to lack of scenery".

Beethoven's Ninth Symphony

The first musical performance of any importance to our later day was the American premiere on May 20, 1846, of Beethoven's Ninth Symphony at a 'Grand Festival Concert' to obtain funds to build a Philharmonic Hall, which has yet, ninety-five years later, to be built! The concert was of a length to stagger us in retrospect. Two conductors led (the wonder being that even more were not found necessary!) They were Ureli Corelli Hill, who had founded the Philharmonic in 1842, and George Loder, also one of the society's regular leaders. The concert began with the Overture to 'Der Freischütz'. This was followed by the Overture to 'The Magic Flute', and, in turn, Weber's 'Jubel' Overture. Then H. C. Timm, also one of the society's first conductors, played "by request", the Mendelssohn Violin Concerto. Interspersed were operatic arias sung by Julia Northall, Mme. Otto and Signor Pico. Then, presumably after an intermission, the real business of the evening began, and the Ninth

Symphony was unfolded for American delectation. The soloists were Mmes. Otto and Boulard, and Messrs. Munson and Mayer.

In 1847, Marty's Havana Opera Company was again at Castle Garden. The engagements opened with Verdi's 'I Due Foscari'. But not until Mlle. Tedesco appeared in the title role of Pacini's 'Saffo' was any particular interest exhibited. Mlle. Tedesco, who acquired some popularity, sang the title role of 'Norma' on June 9, 1847, but without creating any profound

impression. Apparently Norma was the role in which all sopranos wished to shine in that day, just as they do in Isolde or Carmen today. The destruction by fire of Niblo's Garden at Broadway and Prince Street in 1846 caused a movement down town to Castle Garden for both music and drama and both held its boards, turn and turn about.

Debut of Jenny Lind

Sept. 11, 1850, saw the event that established enduring fame for Castle Garden as a place of amusement. It was the American debut of Jenny Lind, 'The Swedish Nightingale'. Unfortunately, we have no way of estimating La Lind's vocal abilities. She was undoubtedly one of the great singers of her time, though some important critics, H. C. Chorley among them, did not write overwhelmingly in her favor. There is no question that the ballyhoo of P. T. Barnum, who brought her to America, was responsible for much of the furore she created. She spoke, in her later years, with great dislike of America in general and Barnum in particular on account of the type of publicity he used during her two years here.

Always with a ready eye for the public's dollar, Barnum, instead of putting up the tickets for sale in an ordinary manner, graciously permitted the New York public to buy them at auction, and, furthermore, to pay an admission fee of about a quarter to get into Castle Garden to attend the auction. It is said that 3,000 persons took advantage of the privilege, though whether

(Continued on page 11)

Levine Named Director of NBC Concert Service; Bottorff and Cornetet to Head Civic Concerts

Negotiations Cease for Sale of National Broadcasting Company Talent Divisions—Services to Continue under Same Policy as in Past

NILES TRAMMELL, president of the National Broadcasting Company, announced on Oct. 7 that the current negotiations for the sale of the company's talent divisions have ceased. In making this statement Mr. Trammell also announced that Marks Levine has been promoted to the position of managing director of the Concert Service division



Daniel S. Tuthill

sion and that O. O. Bottorff and D. L. Cornetet were elected to the position of president and vice-president respectively of Civic Concert Service, Inc. Daniel S. Tuthill will continue as an executive of the Program and Talent Sales department.

Mr. Levine has been connected with the management of artists for more than twenty years, the last twelve of which have been in the Concert Service division of the National Broadcasting Company. Mr. Bottorff has been connected with the Civic Concert Service from its inception more than twenty years ago and for the last several years has been vice-president and general manager. Mr. Cornetet has been connected with the Civic Concert Service for over ten years as Mr. Bottorff's assistant and will continue to direct Civic affairs



Ray Lee Jackson

O. O. Bottorff



D. L. Cornetet

from his headquarters in Chicago. S. Hurok will continue his booking affiliation with the Concert division of NBC.

Letters have been sent out by Mr. Trammell to artists and concert managers notifying them of the above appointments. This assures the Concert division, the Civic organization and the popular Talent department of continued progressive management under established NBC policies.

who have already been represented on the programs of the orchestra. It is also hoped that works by several Americans, not so well known, may come to a hearing, but for the moment, plans for such presentations are tentative. The Monday-Tuesday series of six concerts will open Oct. 27, and the usual series of six concerts will be played in Sanders Theatre, Cambridge.

Guest conductors during the season will include Bruno Walter and Désiré Defauw, each of whom has appeared with the orchestra in Boston with conspicuous success.

Several soloists have been announced, among whom are Efrem Zimbalist, Joseph Szigeti and Yehudi Menuhin, violinists, and Rudolf Serkin and Alexander Borovsky, pianists. Because of difficulties with the American Federation of Musicians, of which James C. Petrillo is president, the roster of soloists may be altered, but should this oc-



Marks Levine

cur, it will in no particular disturb the schedule of concerts.

GRACE MAY STUTSMAN.

UNIVERSITY OF CHICAGO HOLDS JUBILEE CONCERT

Stock Conducts Orchestra—Own Prelude Opens Program—Receives Rosenberger Medal

CHICAGO, Oct. 5.—As part of the celebration of the University of Chicago's Golden Jubilee, a concert was presented in Rockefeller Chapel on Sept. 28 by the Chicago Symphony. Dr. Frederick Stock conducted and opened the program with his own 'Academic Festival Prelude', which he had written especially for the University in honor of its fiftieth anniversary.

The program also contained works by Brahms, Mozart, Bach and John Alden Carpenter. Soloists were Clair Dux, soprano, and Robert Wallenborn, pianist, a former student of the University. The University of Chicago choir, conducted by Mack Evans, assisted.

Preceding the concert, Robert M. Hutchins, president of the University of Chicago, awarded Dr. Stock the Rosenberger medal in recognition of his contributions to Chicago's musical life.

R. B.

Novelties Scheduled for Philharmonic Season

First Performances of Works by Cowell, Harris, Creston, Gould, Still, Smith, Copland, Diamond and Chavez Listed

NEW compositions and novelties are liberal upon the programs of the New York Philharmonic-Symphony for the first half of its centennial season which opened on Oct. 9 at Carnegie Hall.

During the concerts from Oct. 9 to 26, when Leopold Stokowski conducts, among the highlights are the first New York performance of Henry Cowell's 'Tales of Our Countryside', with the composer at the piano; Roy Harris's 'Folkdance' for strings and percussion; the Scherzo from Paul Creston's Symphony, Op. 20, in its first performance by the Philharmonic; and Morton Gould's 'Guaracho', also a first performance by the orchestra.

To Mark Dvorák Centenary

John Barbirolli will conduct from Oct. 27 to Nov. 2, when the premiere of William Grant Still's 'Plain Chant for America', dedicated to President and Mrs. Roosevelt, will be given, and Dvorak's 'New World' Symphony will be performed in commemoration of the hundredth anniversary of the composer's birth. Two piano soloists will appear with Dr. Barbirolli: Josef Hofmann, who will play the Beethoven Concerto No. 4 in G on Oct. 23, 24 and 26, and Robert Casadesu, who will perform the Ravel Concerto for left hand on Oct. 30, 31 and Nov. 2, with the addition of Mozart's B Flat Concerto (K. 595), on Thursday and Friday, and Mozart's C Minor Concerto (K. 491), on Sunday afternoon.

Bruno Walter will direct from Nov. 3 to 16, giving the premiere of David Stanley Smith's 'Credo'. Other works to be given under Mr. Walter's direction include Mozart's 'Requiem' in which the soloists, Eleanor Steber, Enid Szantho, William Hain and Nicola Moscona will be assisted by the Westminster Choir; Brahms's Alto Rhapsody and 'The Song of Destiny', and Bruckner's Seventh Symphony.

From Nov. 17 through Dec. 14, when Artur Rodzinski will conduct, Hindemith's 'Mathis de Maler' and Sibelius's Fifth Symphony will be performed.

From Dec. 15 to Jan. 11, when Dimitri Mitropoulos will conduct, a new piano Concerto by Carlos Chavez, with Eugene List as soloist, David Diamond's First Symphony, and Aaron Copland's 'Statements' will receive their premieres. In addition Mahler's Ninth Symphony will be played for the first time by the Society, and a Busoni memorial program will be given, including the first performances by the Philharmonic of the 'Indian' Fantasy for piano and orchestra with Egon Petri as soloist, the violin Concerto with Joseph Szigeti as soloist, excerpts from 'Doctor Faust' and the same composer's 'Tanzwalzer'. Also, in Mr. Mitropoulos's tenure, Sergei Rachmaninoff will appear as soloist in his own Piano Concerto No. 2; Glazunoff's 'Overture on Three Greek Themes' in G Minor, No. 1, will be performed for the first time by the Philharmonic and Mr. Mitropoulos will conduct his own arrangement of the Prelude and Death of Dido from Purcell's 'Dido and Aeneas', for the first time in New York.

Dates for Conductors Given

The conductors, together with the dates on which they will appear for the remainder of the season, are as follows: Jan. 12 to 18, Fritz Busch; Jan. 19 to Feb. 1, Serge Koussevitzky; Feb. 2 to 8, Fritz Busch; Feb. 9 to 22, Eugene Goossens; Feb. 23 to April 5, John Barbirolli (with the exception of March 26 to 27, when Walter Damrosch will conduct); April 6 to 19, Bruno Walter.

Other novelties and highlights to be played some time in the course of the season include Mario Castelnuovo-Tedesco's Overture to Shakespeare's 'King John'; Gretchaninoff's Fourth Symphony, and Villa-Lobos's 'Bachianas Brasileiras', all to be conducted by Mr. Barbirolli; Samuel Barber's 'Essay', to be performed under Mr. Walter's baton; and possibly a symphonic Suite arranged from the music of Jerome Kern's 'Showboat', under Mr. Rodzinski. Mr. Damrosch's two concerts will be devoted to music by Berlioz, and the Westminster Choir will assist Mr. Barbirolli in performances of Pergolesi's 'Stabat Mater' and excerpts from the first act of Wagner's 'Parsifal'.

The Young People's Concerts open on Nov. 1 under the baton of Rudolph Ganz.

BOSTON SYMPHONY SCHEDULE ISSUED

Koussevitzky Opens Season—Guest Leaders Include Walter and Defauw

BOSTON, Oct. 5.—From the office of George E. Judd, manager of the Boston Symphony, comes a schedule of concerts to be given by the orchestra which assures Bostonians (and those elsewhere as well) a full quota of programs for the coming season.

The customary twenty-four pairs of Friday-Saturday concerts is to open on Oct. 10, with Dr. Koussevitzky conducting. Revivals of the older classics are promised, together with performances of works by newer composers, among whom will be found Americans

A Visit with Villa-Lobos



He Calls a Shot the Hard Way

By NICOLAS SLONIMSKY

RIO DE JANEIRO, Oct. 1.

THE first impression of Rio de Janeiro is that it is a city that functions in an organized manner. Everything functions, elevators, buses, telephones, café waiters. The buildings in the center of the town are small-scale Radio Cities, slick and modern. Skyscrapers are erected on new land secured by the simple process of erasing a small mountain. Some real estate is being reclaimed from the bay.

Music functions, too, and most vigorously, both kinds of music, the Carmen Miranda kind, and the Villa-Lobos kind. Incidentally, Carmen Miranda is much criticized for her ostentatious Americanization. In her picture, 'That Night in Rio', the Brazilians say she uses a kind of double talk in Portuguese, to give an exaggerated idea of the explosiveness of Brazilian speech and temperament. Even temperamental Brazilian ladies do not talk like that, they say.

As to Villa-Lobos, he is well worth a trip to Rio to see. In fact, he is becoming a sort of national monument, visited by every newcomer. Walt Disney, during his South American journey, looked up Villa-Lobos for some music for his second 'Fantasia'. He listened to records of Villa-Lobos, and picked up a 'Bachiana Brasileira', one of the five suites Villa-Lobos wrote to express the spirit of Bach through the medium of Brazilian folk song. Disney thought the music would be very good for an animated adventure of a choo-choo train.

An Office in a Sky-scraper

There is nothing peculiarly Brazilian, savage or jungle-like, in Villa-Lobos's appearance and behavior. In fact, he looks and acts very much like a professional musician, and speaks French with a characteristic Parisian cadence. In his office, in a brand-new skyscraper near the Opera House, the door is always open, and people drop in without ceremony. Villa-Lobos presides at his desk, cluttered up with manuscripts, notebooks, photographs and miscellaneous objects. At another desk, his faithful secretary copies his music and an-

A "Sentimentalist by Nature", He Works in a Skyscraper, Organizes Children's Choruses, Likes to Play Billiards and to Telescope Words



Brazilian Children Singing Under the Leadership of Villa-Lobos

swers telephones. At a third desk, a huge office typewriter rattles along. Villa-Lobos is not disturbed by noises, whether jungle noises, or the noises of civilization. He can compose in the midst of a pandemonium. He proved it to me by composing right then and there an enigma canon, with large squares in place of notes, signifying, so he explained, the immoderate ambitions of the aggressor nations. Villa-Lobos is intensely conscious of the universality of politics, with a strong anti-fascist slant. "A perfect example of *rubato* is Mussolini", he said, and this expressed his contempt for all bombast whether musical or political. His artistic credo is paradoxical: "I am a sentimentalist by nature", he says, "and at times my music is downright sugary, but I never work by intuition. My processes of composition are determined by cool reasoning. Everything is calculated, constructed". Whereupon, he produced a curious exhibit, a sheet of graph paper, with the chromatic tones marked in the vertical, and the rhythm values, a sixteenth-note to each square, in the horizontal line. "This is how I compose", he said. He does not have to wait upon inspiration. Any outline, any graph can serve him for a melody. Thus, he traced the outline of the Serra da Piedade, a mountain range near Bello Horizonte, transferred it on graph paper, harmonized it and signed "Milimetrada e harmonizada por H. V. L." He has also "millimetred and harmonized" the New York Sky Line, arranged it for orchestra, and had it performed at the broadcast on the occasion of the reopening of the New York World's Fair on April 7, 1940.

Villa-Lobos is very fond of charts, formulas, neologisms. He has made a chart to indicate the position of Bra-

zilian music in the world of art. Each country is designated by a sort of zodiac sign, and arrows lead from one country to another, with Brazil in a whirlwind center of musical influences, but strong in its own primeval independence. Villa-Lobos is nationalistic. He says he places civic duties as a Brazilian musician even before the international fellowship of all artists.

Organizes Children's Choruses

Villa-Lobos has received an excellent opportunity to try his new-fangled ideas in practice. Eight years ago he was appointed the head of music education in the district of Rio de Janeiro. He took up the task with enthusiasm. He has organized choruses of school children, and each year, on Brazil's Independence Day, Sept. 7, he conducts an "orpheonic concentration", as he, with his love for neologisms calls it, a chorus of some twenty thousand boys and girls of school age. He directs from a specially erected platform in the center of the largest stadium in Rio. He gives instructions through the microphone, and signals entrances by means of flags representing the national colors of Brazil. He teaches children not only to sing, but also to vocalize on given vowels or liquid consonants, without definite pitch. He calls such vocalization "orpheonic effects". When twenty thousand children vocalize on the letter R, the impression is that of an approaching earth tremor, and the hissing S sounds like a rushing wind. While vocalizing, the children sway to and fro, one row to the right, the next to the left, which results in a fine undulating effect. As an introduction, Villa-Lobos makes the children sing a chord in thirds, one note after another, to the following words, meaning respectively,



Leading One of His Children's Choral Groups, He Employs a Flag and Microphone in Conducting from a Tower in the Center of an Athletic Field

Bounty. Reality, Amity, Sincerity, Equality, and Loyalty:

Bondade
Realidade
Amizade
Sinceridade
Igualdade
Lealdade.

The initial letters of these words spell BRASIL.

The catalogue of Villa-Lobos's works is immense. It is hard to calculate, however, just how many different compositions Villa-Lobos has actually written, for the same music is used in several works under varying titles. Some items in the typewritten catalogue do not exist at all. For instance, six symphonies are listed in the catalogue, but Villa-Lobos says he wrote only five. A clue to this symphonic spontaneous generation may be found in the manuscript copy of one of his symphonies, originally marked No. 4, but carefully changed to No. 3. Villa-Lobos says No. 4 is the copyist's error. He also denies that he ever wrote something called 'Philophonia'. He says people just invent things about him. But he admits that the collection of simple songs, choruses and arrangements, now known as 'Guia Pratico de Musica' (Practical Guide of Music) originally bore a more poetic title, 'Alma Brasileira' (Brazilian Soul), which appears in his catalogue.

Some of Villa-Lobos's titles that look like misprints are not misprints. Villa-Lobos likes to telescope words. For instance, his piece for piano and orchestra 'Momoprecoco' is a fusion of two words, Momo, a child carnival king, and Precoco, precious. Incidentally the musical material of this piece is taken from his Suite 'Carnival of Brazilian Children', written ten years before. His formidable 'Rudepoema', which, Villa-Lobos says is the most difficult piece ever written for piano, means simply a Rude Poem. I asked Villa-Lobos why he does this, and he replied: "Why should I use two words? One word is shorter."

Most of Villa-Lobos's orchestral scores, including the Choros, were published in Paris, but they are utterly out of print. But myriads of his piano pieces are published by the local house Arthur Napoleão, and are available, to use a mixed metaphor, for a song. When I inquired why Villa-Lobos does

(Continued on page 10)

STATE DEPARTMENT APPOINTS MUSICIANS

Ten Named to Music Advisory Committee to Aid Inter- American Relations

WASHINGTON, D. C., Sept. 25.—Appointment of ten prominent musicians and music educators to the State Department's music advisory committee has received the approval of President Roosevelt. The committee, which will be concerned with stimulating the interchange of music among the American republics, will serve both the division of cultural relations of the State Department and the Office of the Coordinator of Inter-American Affairs of which Nelson Rockefeller is director.

The State Department explained that such a committee has been in existence for more than a year, and that President Roosevelt's action merely extended its activities through next June. While several of the members just appointed are new to the committee, others have been serving since the group was created in June, 1940.

To Plan Good Will Tours

A major activity will be the planning of good will tours for artists of the several countries. Many United States musicians have already been sent to the Latin American countries for concerts as a result of arrangements sponsored by the committee. An even wider exchange of talent is planned for the coming year.

Aaron Copland, the popular United States composer, is one of the music advisory committee appointees, as is Carleton Sprague Smith, head of the Music Division, New York Public Library.

Other members follow: Warren D. Allen, professor of music, Stanford University; Marshall Bartholomew, director, Yale University Glee Club; William Berrien, adviser on Latin American Studies, American Council of Learned Societies in Washington, D. C.; John W. Beattie, dean of the Northwestern University School of Music; Evans Clark, executive director, Twentieth Century Fund, New York; Earl V. Moore, director of the University of Michigan School of Music; Russell V. Morgan, director of Cleveland, Ohio, public school music, and Davidson Taylor, music consultant and assistant to the vice-president of the Columbia Broadcasting System, New York.

The committee will meet periodically in Washington, the first meeting being scheduled for Oct. 1. JAY WALZ

NBC LISTS CONDUCTORS

Ten Leaders to Appear, in Addition to Stokowski, During Season

The National Broadcasting Company has made known the list of conductors to appear, in addition to Leopold Stokowski, in this season's series of NBC Symphony concerts being broadcast every Tuesday evening.

They are as follows: Dimitri Mitropoulos, conductor of the Minneapolis Symphony, Oct. 7 and 14; Efrem Kurtz, musical director of the Ballet Russe, Oct. 21 and 28; Juan José Castro, conductor at the Teatro Colon of Buenos Aires, Dec. 2, 9 and 16; Sir Ernest MacMillan, director of the Toronto Conservatory of Music, Dec. 23 and 30; George Szell, associate conductor of the New Friends of Music Orchestra, Jan. 6 and 13; Dean Dixon,



FOUR CONDUCTORS AT A FESTIVAL IN CHILE
Seen at Viña del Mar Are (Left to Right): Arminda Carvajol, Chile; Gregory Fitelberg, Poland; Juan José Castro, Argentina, and Guillermo Espinosa, Columbia

young Negro conductor, Jan. 20 and 27; Dr. Frank Black, general music director of the National Broadcasting Company, Feb. 3 and 10; Alfred Wallenstein, music director of the Mutual Broadcasting Company, Feb. 17 and 24; Fritz Reiner, conductor of the Pittsburgh Symphony, March 3 and 10, and Saul Caston, associate conductor of the Philadelphia Orchestra, March 17.

Mr. Stokowski is to conduct eight concerts: Nov. 4, 11, 18 and 25, March 24 and 31 and April 7 and 14.

REPERTOIRE CHOSEN BY ST. LOUIS OPERA

'Martha', 'Tosca' and 'Falstaff' to be Given under Direction of Laszlo Halasz

ST. LOUIS, Oct. 5.—The St. Louis Grand Opera Association will open its fifth brief season on Oct. 18 with 'Martha', using the English translation of Vicki Baum. The cast will be headed by Helen Jepson and James Melton and will include Douglas Beattie, Hertha Glaz and Gerhard Pechner.

This will be followed on Oct. 25 with Puccini's 'Tosca' with Grace Moore in the title role and Carlo Morelli as Scarpia. Messrs. Beattie and Pechner will also appear. The final performance on Nov. 10 will be Verdi's 'Falstaff', in English, with John Charles Thomas, Dusolina Giannini, Mack Harrell and Mr. Beattie. Supporting casts will be announced later. All operas will be under the artistic and musical direction of Laszlo Halasz.

The first performance of the St. Louis Grand Opera Company outside of the home city will take place in Evansville on Oct. 20. 'Martha' will be presented with a cast including Hertha Glaz, Gerhard Pechner, Douglas Beattie and Felix Knight.

HERBERT W. COST

COLUMBIA CONCERTS ACQUIRES CBS STOCK

Transaction Does Not Affect Artists—Judson Reports on Seasonal Prospect

The original owners of Columbia Concerts Corporation confirmed at its annual meeting of stockholders on Sept. 17 at its offices, 113 West 57th Street, the acquisition of all the stock formerly held by the Columbia Broadcasting System. The Columbia Concerts Corporation was always an autonomous organization, and the transaction does not affect any artist, employee or customer of Columbia Concerts. The business in the future will be operated under the name of Columbia Concerts, Inc.

The various divisions constitute some of the longest established musical managements in the field, including Concert Management Arthur Judson, Evans & Salter, Metropolitan Musical Bureau, Haensel & Jones, Wolfsohn Musical Bureau of N. Y., Inc., and Community Concert Service. The active principals in these agencies are Arthur Judson, F. C. Coppicus, Lawrence Evans, Jack Salter, Frederick Schang, Jr., Ward French, Andre Mertens and Horace Parmelee.

Merged in 1930

The above group of individual managers merged in December, 1930, in order to solve through their combined resources some of the practical problems which beset the then disorganized concert field. The current artist list consisting of many leading artists and ensembles, rests unchanged, each artist remaining with the specific division of Columbia Concerts which had previously personally managed his or her affairs.

Among the artists who have been managed by Columbia Concerts since its inception almost eleven years ago are the singers Lily Pons, Grace Moore, Nelson

Eddy, Lawrence Tibbett, Richard Crooks and Paul Robeson; the pianists Vladimir Horowitz, José Iturbi, Guiomar Novaes and Harold Bauer; the violinists Jascha Heifetz, Yehudi Menuhin, and Albert Spalding; the 'cellist, Gregor Piatigorsky; the flutist, Georges Barrère; and the duopianists, Ethel Bartlett and Rae Robertson. Other artists whose American careers have been started and developed by Columbia Concerts are Helen Jepson, Dorothy Maynor, Rose Bampton, Bidu Sayao, Risé Stevens, James Melton, Lotte Lehmann, Charles Kullman, Nino Martini, Igor Gorin, Robert Casadesus, Zino Francescatti and Vronsky and Babin. Also on Columbia's roster are such artists as Josef Hofmann, Helen Traubel, Jussi Bjoerling, Salvatore Baccaloni, Rudolf Serkin, and Adolf Busch.

Bookings in Excess of Last Season

Addressing the meeting of stockholders as president, Arthur Judson reported optimistically on the prospects for the season. Bookings, he stated, are considerably in excess over those for last season at the same date. Barring unforeseen happenings, he anticipates that the country will demand more concerts and better music this coming year than ever before. The national crisis, he said, has proved that music is no "luxury," that it is a vital human need at a time when the spirit is tried and nerves on edge. The increase in business, according to Mr. Judson, is not confined to large cities and special communities but is distributed throughout the entire country. Nor is the rise in bookings concentrated on tours of headliners in the musical world. Medium-priced artists and the younger group of talented musicians are all profiting by the expanding market.

The work of Community Concerts, started almost two decades ago, has been associated with Columbia Concerts since its beginnings. This organized audience movement was active in only thirty cities at that time, 1930. Today the Community and Cooperative Concert Associations present approximately 1,300 concerts in over 340 cities in the United States and Canada. Over 150 artists and attractions of this and other managements were presented including twelve major symphony orchestras.

TOSCANINI TO CONDUCT PHILADELPHIA ORCHESTRA

Will Direct Eight Concerts in Home City and Two Elsewhere—New Soloists Listed

PHILADELPHIA, Oct. 5.—Arturo Toscanini has been added to the list of guest conductors of the Philadelphia Orchestra. He will conduct a pair of concerts on Nov. 15 and 16 and will direct the concerts on Jan. 9 and 10 and Feb. 6 and 7. He will also conduct the orchestra in a Carnegie Hall concert in New York on Feb. 10 and in Washington on Jan. 13.

Additions to the soloist's roster are Sari Biro, Jeanne Behrend, Hilde Sommer, and Henry Harris, pianists, and Blanche Thebom, contralto; all in the three "Bs" cycle. Booked as vocal soloists for the performances of the Verdi 'Requiem' are Judith Hellwig, Enid Szantho, Charles Kullman, and Alexander Kipnis. The choral passages will be sung by the Choral Art Society.

Composers of Canada, Central America, and South America, as well as by composers of the United States will be represented on this season's programs. Canada will be represented by Robert J. Farnon's Symphony No. 1; Brazil, by Villa-Lobos's 'Decobrimiento do Brazil' and a work by Paul Mignone; Mexico, by music by Blas Galindo; and the Argentine by music by Buchardo. Composers of the United States include Robert Russell Bennett, Aaron Copland, Roy Harris, Bernard Hermann, John Alden Carpenter, Howard Hanson, Walter Piston, John Powell, Robert Hall Elmore, Philadelphia. W. E. S.



Dear Musical America:

Hats off to Artistic Director Martinelli! Aside from knowing opera inside out, our jovial Giovanni is one of the personalities that really count among the singers of the times; and, if what we hear of bickering among those who must be counted on to support Chicago's opera is true, that is one of the chief reasons why he has been asked to be Fortune Gallo's right hand man at a rather critical time in the affairs of the Mid-Western company.

Plenty of singers have turned to the management of opera when their singing days were over, but the jovial Giovanni will be a rather rare bird as a singing director. Scotti and Chaliapin, it will be remembered, had their own companies and sang with them. Mary Garden went on singing during the period she headed the Chicago Company. And there have been others, including the late John Forsell (once of the Metropolitan) who ran the royal opera in Stockholm for years and occasionally returned to the boards to sing Don Giovanni or some other of his famous roles.

So Martinelli's case will not be one without precedents, even if Eddy Johnson did resist all the coaxing to which he was subjected and declined to come back to the stage for another Pelléas or two after he had taken over the direction of the Metropolitan.

The forthcoming season will be Martinelli's twenty-ninth at the Metropolitan, and it is my guess that he is determined to round out at least thirty as a singer here, whatever the inducements that may be made to him to turn his opera wisdom to other uses.

Come to think of it, he has been at the Metropolitan through half of its history! That's a record for you! And here's a little story that takes us back to John Forsell in Stockholm, a half dozen years ago. He was talking to me about his experiences in London, and mentioned that he sang there with a fine young tenor named Martinelli. The same Martinelli, I ventured to say, who is still singing at the Metropolitan. "Impossible!" was Forsell's rejoinder. "That was much too long ago for him to be singing, now." And in spite of all my assurances, Forsell remained unconvinced, contending that the London tenor must have been a different Martinelli than New York's one and only.

If you have ever studied singing—and who hasn't, excepting, of course,

some of the organists, etc., who teach it—you probably learned a thing or two about your tongue. Usually it stood straight up when the teacher wanted it to be flat in the mouth. Maybe you had to put a weight on it or have a spoon wedged in between your teeth.

If so, you will have an old-stager's interest in the outcome of a case that has been before the Federal Trade Commission—of all bodies!—in which that august set of government officials has had to pass judgment on a correspondence course in singing.

The commission's ruling is that Perfect Voice Institute of Chicago must "cease and desist from misrepresentation with regard to a correspondence course in voice development sold and distributed by them."

The Commission finds that the respondents' course consists of approximately thirty lessons, with which are supplied such mechanical aids as a mirror, flashlight, pitch pipe, "tongue supports and depressors," a tape measure and a "mouth gauge." The commission finds further that in advertisements in periodicals and in advertising booklets outlining the course of instruction, the Perfect Voice Institute has represented, among other things, that:

"We build, strengthen the vocal organs—not with singing lessons, but by fundamentally sound and scientifically correct silent exercises—and absolutely guarantee to improve any singing or speaking voice at least 100 per cent."

and

"The key to perfect voice production is strong tongue muscles under perfect control."

Through these and other representations, the findings continue, the respondents represent that the voice may be greatly improved by the development and control of the muscles of the tongue; that the use of the respondents' course of instruction brings a new and improved quality to the voice; and that by the use of their course stammering may be overcome and physical defects of the vocal organs corrected.

So far, so good. But the commission just doesn't agree, at all. To the contrary, it finds that although the physical exercises prescribed by the respondents may result in the strengthening of the tongue muscles and that, in consequence, the voice may become louder or stronger, "the quality and tone of the voice are not improved and, on the contrary, the voice almost invariably becomes harsh and unmusical."

Therefore, it is ordered that the Perfect Voice Institute shall stop representing that the development and control of the muscles of the tongue or the use of their course of instruction has any beneficial effect upon the voice other than to make it louder or stronger; or representing that by use of their course of instruction physical defects of the vocal organs may be corrected or stammering overcome.

Oh, pshaw! There goes our chance to learn coloratura by mail. But perhaps we all ought to study with some one of the world-famous experts of the Federal Trade Commission!

If it were not for our foreign-born conductors, rehearsals would never be half so much fun for those who have a passion for words—particularly the wrong ones—or the right ones used in the wrong places.

Here, to illustrate what I mean, is a tale about the scholarly Dr. Serge Koussevitzky, who at last has earned the right to call himself an American citizen. I can't reproduce for you his

altogether charming Volga accent, so you will just have to imagine that part of the account of an episode at the Berkshire Music School, where in the summer months the good doctor is high priest.

He was conducting a group of young people one day in 'A Faust Overture' by Wagner when suddenly he put down his baton and looked at his orchestra

The children have arrived in Southampton—since our conductors, of course, are all gentlemen who adhere strictly and undeviatingly to the letter of every score.

* * *

Live and learn! Before me is a clipping from the New York Post that bears the unmistakable likeness of Edward G. Robinson and alongside is a

SCHERZANDO SKETCHES No. 108

By George Hager



"Who does he think he is? Toscanini?"

more in sorrow than anger.

"You do not feel the love," he admonished them. "Perhaps you are too young."

Then—or at least so it appeared—he thought he'd better elaborate, lest he be misunderstood, and he added hastily:

"I don't mean the banal kind of love; I mean the—the international!"

Which, being a Russian-American, but not that kind of a Russian-American, is just what he didn't mean, I'm sure!

* * *

There's a good yarn about Dvořák in Paul Stefan's newly translated biography of the composer of the 'New World' Symphony that ought to come in handy in this centenary year for anybody who has to talk about old Antonin, either on the air or off. You may know already that he had a way of writing "Thank God!" on the last page of a score when he had finished it. And if you read Miss Overmyer's article in the last issue of this publication you learned that in his agitation over his separation from his children, he went beyond his usual practice when he had finished the 'New World' and wrote on the final sheet of the manuscript, in addition to "Thank God!" a line about the children having arrived safely at Southampton.

This of itself would not have been so amusing had it not been that Dvořák in his joy and excitement forgot—so Stefan tells us—to write in on that final page the part for the trombones. This was only discovered at rehearsals for the first performance in New York half a year later.

Lucky for us all that this was not a posthumous score! Otherwise we might, at every performance, hear some narrator declaiming in stentorian tones, in competition with the final surges of the tromboneless orchestra: "Thank God!"

nine-line paragraph of fan talk about this popular personage of the movies. I quote in full:

He is fond of music, and is always inviting musicians to his house, and giving parties for them. He would like to be able to write music. He plays the harp, the piccolo and the player piano. He generally sings while taking a bath. *He is a soprano.*

The italics are mine. There ought to be a place for a man like that in opera.

* * *

A certain soprano of former Metropolitan fame, now retired and living happily near the city of B—e, decided to build herself a new house. She and her husband were all agog about it, and were particularly happy when she thought of a purely personal idea for the cornerstone. She had a stone carver make a staff on which the first notes of 'Pace, pace mio Dio' were placed, and the notes were in the shape of roses. Can you guess who she is?

At any rate, everybody was much pleased about the bright idea until a photograph of the stone reached an office in the Metropolitan Opera, where a saturnine gentleman examined it with interest. At last he threw it on his desk and exclaimed:

"Wouldn't you know it! It's in the wrong key!"

You'll have to take the word of the imp who heard the story second-hand that the opera official really made this remark, and that he was right. Does all this back up one side of the old singer and/or musician argument or was somebody just downright mean, prejudiced and captious, asks your

Mephisto

VILLA-LOBOS AND HIS ROLE IN BRAZILIAN MUSICAL LIFE

(Continued from page 7)

not do something to move these piano pieces to the music stores in the United States, so as to make it possible for American pianists to get them without a pilgrimage to Rio, he replied characteristically: "Je ne veux pas ça. J'ai peur d'être le meilleur du monde." ("I don't want to. I'm afraid of being the best in the world.")

Villa-Lobos does not care where his manuscripts go, once he is finished with his work. He says people just carry them away. Gone is the piano version of the New York Sky Line Melody, uncopied, and apparently lost for good. The orchestral score of the Melody is still on Villa-Lobos's desk, buried in its geological layers. His violin Concerto, subtitled 'Fantasia of Mixed Movements', was recently performed in Rio de Janeiro. After the performance, the original score mysteriously disappeared. Villa-Lobos says it was stolen. But by whom? And for what purpose? One cannot very well pawn a Villa-Lobos manuscript, and only a singularly masochistic violinist would steal the 'Fantasia of Mixed Movements'.

On one occasion a Villa-Lobos manuscript was stolen for sentimental reasons. There is an item in Villa-Lobos's catalogue, entitled 'Centauro do Ouro', a Golden Centaur, composed in 1916. The score vanished long ago. Then many years later, an officer of the Brazilian Army

called on Villa-Lobos, and said he had found the score of 'Centauro do Ouro' among the papers of his father, recently deceased. He asked Villa-Lobos for permission to retain the manuscript, which was very dear to his father's heart, and said he would have it copied. Villa-Lobos, deeply moved, agreed. He has not received the promised copy, but is convinced he will receive it some day. "Anyway," he adds in a conciliatory spirit, "the work is based on the pentatonic scale, and I do not favor the pentatonic scale now."

A Composer Without a Birthday

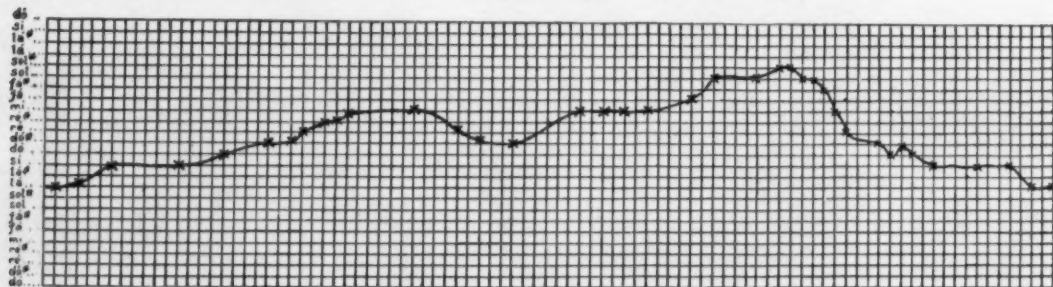
Among things Villa-Lobos does not know about himself is the year of his birth. Friends of his family say, and are willing to swear to it, that he was born in 1881, but Villa-Lobos prefers 1888. He is also experimenting with the years 1886, 1887 and 1890. There is no chance of finding documentary evidence of Villa-Lobos's age, for the registries of birth were not established in Rio de Janeiro until the 'nineties of the last century. The archives of the Church of São José, where Villa-Lobos is supposed to have been baptized have no record of him between the years 1880 and 1890. The musical lexicographer had better consult a numerologist.

Villa-Lobos has no children of his own, but he likes children and understands them. He has retained a capacity for childish excitement over spectacular things. When in 1936 he was invited to take part in the

Congress for Musical Education in Prague, he flew the ocean in the Zeppelin, and at the Congress could hardly speak of anything except the wonders of transoceanic travel by air. He enjoys practical jokes. He carries around with him a jumping coin, which he puts on a companion's plate at dinner, and laughs heartily when the coin jumps unexpectedly into his friend's face.

Villa-Lobos possesses an incredible store of physical energy. He can carry on for hours, talking, playing, conducting, with-

out showing signs of fatigue. One afternoon, after a full day's work at the office, he got out the huge score of his as yet unperformed Choros number eleven, for piano and orchestra, and read it through, standing at his desk, gesticulating, imitating the instruments, barking out the rhythms. That evening, Villa-Lobos was not too tired to play, rather un pianistically, his pieces for the benefit of his friends and visitors, at his home. Villa-Lobos also plays billiards, quite professionally, beating all amateurs hands down.



(Right) Outline of a Brazilian Mountain Range "Metric and Harmonized" by Villa-Lobos. (Below) Outline of Mountains Transferred by Villa-Lobos to Graph Paper with Chromatic Scale Marked on the Left



MEXICAN OPERA REVIVES TRADITIONS OF OTHER DAYS

New Company Endeavors to Establish Art as Permanent Activity

MEXICO CITY, D. F., Oct. 1.—For more than a century opera has been the most important musical activity in Mexico and that which has given the country its foremost artistic glories. Before the revolution of 1910, Mexico was considered as one of the most important opera centers in America, comparable only to New York and Buenos Aires. Italian companies visited the country every year and often brought with them not only their decorations and sets, but also their orchestras and choruses, which gave the performances a very high musical standard.

But Mexico not only applauded most of the great opera celebrities of that time. It also encouraged native talent and produced singers and composers who still rank high in Mexican music. Among the singers Angela Peralta may be mentioned. This Mexican soprano was famous in Italy and other European countries and had a most brilliant career until her death during an epidemic of cholera in a Mexican city on the Pacific Coast.

Many composers contributed with their works to the creation and enrichment of a Mexican operatic repertoire, greatly influenced by Italian and French masters, but also rich in national elements. Some of their operas were performed in Italy and France.

After the 1910 revolution, political and

social conditions made the existence of opera precarious. Foreign companies ceased almost completely to visit Mexico and local artists had to do their best to keep the old and glorious tradition.

During the Carranza administration, European war as well as the suppression of bullfights made for an intensification of artistic life and operas took the place of the traditional and manly Spanish fiesta. Caruso, Ruffo, Stracciari, Besanzoni, Raisa, Gay and many other celebrated artists had the bullring for a stage and gave splendid open-air performances for nearly 25,000 people.

Bullfights however returned after the death of President Carranza and opera fell once more into the precarious existence it had undergone for ten years. A few more attempts were made to establish opera anew as a permanent activity in Mexico; but up to now all of them had failed.

Secure Government Aid

This situation prevailed until a group of enthusiastic dilettanti, headed by Mrs. Ana G. de Icaza, succeeded in securing financial aid from the President of Mexico, General Manuel Avila Camacho, to create a permanent opera company which is considered as the official group of the Palacio de Bellas Artes, one of the best opera theaters in America. The Opera de Mexico had to start almost from nothing in finding new local talent and preparing a new repertoire which was not familiar to the public, singers or musicians.

The company was put under the general direction of Franz Steiner, who had been closely associated with the Vienna Opera and Salzburg festivals and holds the title of Kammeränger in Vienna. Mr. Steiner is a well known opera and Lieder singer and is considered one of the foremost in-

terpreters of Richard Strauss's Lieder. Mr. Steiner had already chosen a group of young Mexican singers with which he had already given proofs of his artistic capacity early this year in what was said to be the first performance in Mexico of Mozart's 'The Magic Flute'.

Mr. Steiner was aided in this task by Karl Alwin, conductor of the Vienna Opera and Chicago Civic Opera. Mr. Alwin led the orchestra and singers in 'The Magic Flute' and won the applause of the Mexican public and the esteem of independent Mexican critics.

William Wymetal, able stage director of the Chicago Civic Opera, also was called upon to collaborate in the season and for the first time in its musical history, Mexico had opera performances with a stage director, a post which had never before existed in local companies.

The task of these experienced masters was far from being an easy one, but the success scored in the opera season proved not only the great interest of the public in this artistic activity, but also the possibility of developing a Mexican opera in the future.

For the opening season, Opera de Mexico chose four works, three of which were practically unknown to Mexican audiences. 'Die Walküre' had been performed by an English company some fifty years ago and so it was new to the present public. 'Salome' had never been performed and 'The Bartered Bride' was in the same class. Only 'Carmen' was familiar to the public, but even this opera was staged anew and there was no routine in the performance.

The season also included 'The Magic Flute', which was performed again with great success after the January experience. The season included in all, nineteen performances which brought to Bellas Artes

record audiences. The capacity of the theatre being slightly under 2,000, the attendance at the nineteen performances was about 36,000 people.

'Die Walküre' had four performances; 'Salome', 3; 'The Bartered Bride', 4; 'Carmen', 6, and 'The Magic Flute', 2. Most of the performances were broadcast by the official radio station of the Mexican Government and thousands of Mexican homes all over the country enjoyed the performances.

The Opera de Mexico employed twenty-five Mexican singers and only eight foreign singers. It also employed more than 250 musicians, chorus singers, scenery designers, costume designers, etc.

The season was considered one which established a new standard in Mexican opera and formed the starting point of a new era in Mexican music drama. Opera de Mexico is looking forward to the organization of the next season which will take place this coming Summer.

JOSÉ BARROS SIERRA

Muscle Shoals Lists Events

FLORENCE, ALA., Oct. 5.—The fifth annual series of the Muscle Shoals Concert Association will present Helen Jepson, Metropolitan Opera soprano; the Don Cossack Choir; and Maria Gambarelli, premiere danseuse of the Metropolitan Opera. The concerts are scheduled for Oct. 4, Jan. 23, and March 27.

Budapest Quartet Plans Tour

The Budapest String Quartet, resumed its broadcasts from the Library of Congress in Washington on Aug. 31. The quartet will go on a four-months tour in November and return to Washington in March.

Passing of Aquarium Recalls Heyday of Historic Castle Garden



Jenny Lind



Lorenzo Salvi



Angiolini Bosio



Mario



Giulia Grisi



Henrietta Sontag



Cirillo Antognini



Lola Montez

EIGHT OF THE MANY NOTABLE ARTISTS WHO APPEARED AT CASTLE GARDEN

(Continued from page 5)

this figure, like that of 5,000 claimed for the concert itself, was part of the exaggeration of a circus promoter, would be difficult to determine now. The total receipts for the concert were given at \$17,864. A Broadway hatter named Genin outbid all others for the first ticket sold at the auction and achieved undying fame by paying \$225 for his seat. Mme. Lind continued to be exploited in the same manner and to bring in huge sums not only in subsequent concerts at Castle Garden, but in the other cities she visited. It is said that practically all of the money she earned in America was donated to charities here or in her native Sweden. Her farewell to America took place in Castle Garden on May 24, 1852, before an audience chronicled at 7,000.

The following season, Max Maretzek moved his company from the Astor Place Opera House and opened a season in Castle Garden on June 23, 1851, with Donizetti's 'Marino Faliero'. The following night Bosio appeared as Lucia. Like Malibran, this popular artist died in her late twenties.

All-Day-and-Night Benefit

The year 1851 saw also an entertainment of gargantuan proportions. This was one of those composite "benefits" that were popular until about the eighteen-eighties. It was for Ethelbert Marshall, manager of the Broadway Theatre and also of the Walnut Street Theatre in Philadelphia. The entertainment began at 10:30 A. M. There was a play in French, one in German. At 2 P. M. Maretzek's company sang the first act of 'Ernani', the third act of Bellini's 'Romeo and Juliet', 'I Capuletti ed i Montecchi', the second act of 'Lucia di Lammermoor', and the fourth act of 'La Favorita'. At 6:30 there was an intermission, probably much needed by all, after which Sheridan's 'The School for Scandal' was acted in its entirety. Then Mme. Bosio and the social register prima-donna, Virginia Whiting, contributed solos. At 9:30 there was a "Grande Divertissement"

which included the Ravel Family and Blondin, the tight-rope walker. At 11 P. M. the benefit came to an end with a display of fireworks. History does not state if any of the audience remained from the beginning to the conclusion of the program!

At another benefit, for the American Dramatic Fund, this time, on Sept. 6, 1852, a variety performance included such widely diverse entertainment as Lola Montez, the dancer, and a performance of 'The Merchant of Venice' as well as an 'olio', as vaudeville was then called.

Sontag Heard in Opera

September, 1853, again found Maretzek giving opera in Castle Garden with a strong company including Henrietta Sontag, Amalia Patti-Strakosch, sister of Adelina and Carlotta, and the tenor, Salvi. Sontag was already a well-known artist. She was a great favorite of both Rossini and Bellini, and must have won the admiration of Beethoven as she sang the soprano parts in the world-premieres of both his Ninth Symphony and Missa Solemnis.

Pending the completion of the Academy of Music, a dual debut of importance equal to that of Jenny Lind, though not attended by so much extravagant publicity, took place. This was that of Giulia Grisi and the tenor Mario. These two artists, already well known in Europe, were brought to this country by the actor James H. Hackett, father of James K. Hackett, a matinee idol of the turn of the century. Their debut was made in Castle Garden on Sept. 4, 1854, in Donizetti's 'Lucrezia Borgia'. Hackett took a leaf from Barnum's book and sold the tickets for the debut at auction, though he did not charge an admission fee. Fifteen-thousand persons are said to have attended. The first ticket was

bought for \$250 by Miss Coutts, who was afterwards prominent in both the financial and social world of England as the Baroness Burdett-Coutts. Miss Coutts, so the rumor goes, was a fanatical admirer of Mario and is said to have followed him to America. The best seats sold for the then unheard-of fee of \$5. The cast of the opening performance included, besides Grisi as Lucrezia, Mario as Gennaro, Amalia Patti-Strakosch as Maffio and the basso Susini (who married the American soprano Julia Hinckley) as Alfonso. Ardit conducted. The work was sung three times during the engagement.

Castle Garden's Swan Song

The next opera given was 'Norma' in which Grisi had appeared with much success abroad. She was past her prime and her singing, especially of 'Casta Diva', impressed one critic of the time as being "more valuable as an indication of her conception of the music than as a remarkable execution of it". Mario, though in his middle forties, charmed not only by the beauty of his voice, but by his elegance of manner and his impressive stage deportment. 'Norma' was given six times and followed by 'I Puritani', which had two performances, closing the engagement on

Sept. 29. Then, the Academy still being not ready, Hackett gave his singers a week's holiday before opening again at the new opera house at Irving Place and Fourteenth Street.

This was the swan song in Castle Garden. In May, 1855, it was taken over by the Commissioner of Immigration and used as the landing depot, corresponding to Ellis Island of today. A terrible fire occurred on May 23, 1870, when 125 immigrants, not one of whom could understand or speak English, had just been taken there. Rebuilt, it was again visited by fire on July 9, 1876, and the walls alone left. Again rebuilt, it was turned over to the city once more and used as a drill hall for the Naval Reserve Battalion. Finally, in 1902, the Legislature appropriated \$150,000 for its metamorphosis into an aquarium and as such it was opened in 1906. Millions have thronged it since. Now, its turtles having been sent to Philadelphia, and its 250 different varieties of live fish given a temporary refuge in the lion house at the Bronx zoo, with special varieties sent to Boston and a few destined to be returned to the freedom of the sea, the historic landmark is to be demolished to make way for the Brooklyn-Battery tunnel, the latest of New York's under-the-river transit projects.

KREISLER POSTPONES SIX ORCHESTRAL DATES

Decides Engagements in Philadelphia May Be Too Taxing—To Appear in April Instead

Fritz Kreisler, upon the advice of his physician and manager, has postponed the six appearances he was scheduled to make with the Philadelphia Orchestra in January and February, deciding they would be too taxing so soon after his return to the concert platform.

Mr. Kreisler will make five instead of six appearances with the orchestra. Four are definite: April 4 and 6 in Philadelphia, April 14 in Baltimore and April 15 in Washington. Mr. Kreisler was scheduled to appear with the Philadelphia Orchestra in New York on Feb. 10, but he has postponed that appearance until April 7.

The violinist was originally to appear with the Philadelphia Orchestra in its home city on Jan. 9, 10 and Feb. 9; in Washington on Jan. 13; in Baltimore on Jan. 14, and in New York on Feb. 10. In addition, the violinist's original schedule included engagements with the Pittsburgh Symphony, Jan. 23 and 25; Kansas City Philharmonic, Feb. 3 and 4; Cleveland Orchestra, Feb. 19 and 21; St. Louis Symphony, March 6 and 7; Chicago Symphony, March 12 and 13. He will give recitals in Boston, Elgin,

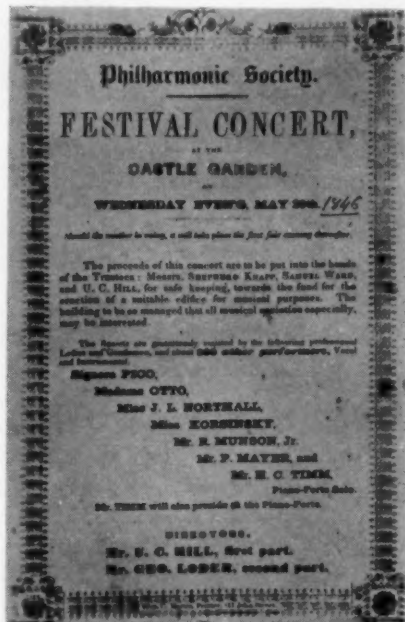
Knoxville, Columbus, Chicago, Trenton, Washington, Buffalo, Charleston and Hartford.

Aaron Copland Conducts Ballet in Lima, Peru

BUENOS AIRES, Oct. 1.—Aaron Copland, pianist-composer, who is on tour in South America, conducted a performance of his ballet, 'Billy the Kid' with the American Ballet in Lima, Peru, last month. Mr. Copland has also appeared in Bogota, Quito, Lima, Santiago de Chile and was scheduled to give here the first performance of his recently completed piano Sonata. On Oct. 18, he will return to Santiago to conduct the Orquesta Sinfonica de Chile in his own works, 'Outdoor Overture', 'Quiet City' and 'El Salon Mexico'. While there, he will also play his piano Concerto and give two lectures on American Music.

Eastman School Plans Symposium

ROCHESTER, N. Y., Oct. 4.—The annual Eastman School Symposium of American Music for orchestra will be held in Kilbourn Hall on Oct. 28, 29 and 30. Dr. Howard Hanson will conduct the Rochester Civic Orchestra in morning and afternoon sessions, going over a long list of new and unpublished orchestral music. There will be a broadcast of a half-hour program. M. E. W.



At the right, facsimile of the first page of the program of the Festival at Castle Garden, May 20, 1846, at which Beethoven's Ninth Symphony was introduced. The program included:

Part I: Overture to 'Der Freischütz', Weber; Aria, 'Por questa fiamma', Donizetti (Miss Julia L. Northall); Overture to 'Zauberflöte', Mozart; Grand Aria, 'Tutto o Morte' from 'Faliero' (first time in America), Donizetti (Mme. Otto); Concerto in G Minor (By request), Mendelssohn (Mr. H. C. Timm); Grand Aria, 'Non fu Sogno', from 'I Lombardi', Verdi (Signora Pico; Pianoforte, Mr. Beames).

Part II: Symphony in D Minor, No. 9, Op. 125, for grand orchestra, closing with 4 solo voices and grand chorus on Schiller's ode 'To Joy' (first time in America), Beethoven (Soprano, Mme. Otto; Contralto, Miss Korsinsky; Tenor, Mr. Munson; Bass, Mr. Mayer).

Director of first part, Mr. U. C. Hill; director of second part, Mr. George Loder.

MONTREAL HAS FESTIVAL OPERA SEASON

Pelletier Directs Series of Seven Operas with Roster of Metropolitan Opera Singers—Venture Wins Enthusiastic Support of City

By THOMAS ARCHER

MONTREAL, Oct. 3.

MONTREAL had its most illustrious opera season within the memory of this reporter at the end of last month. It included a roster of singers from the Metropolitan Opera Association, a number of its technicians headed by Désiré Defrère and a part of its chorus with Fausto Cleva, the Metropolitan's chorus master, personally in charge.

The venture was primarily due to Wilfred Pelletier, himself conductor of the Metropolitan's French section, a native of Montreal and the instigator of most of the musical movements which have put Montreal on the map of late years. The venture had the artistic support of the Montreal Festivals who put on the St. Laurent Festival each year, and the financial guarantee of France-Film, distributors of French language films in the Province of Quebec.

Festival a Success Financially

Perhaps the greatest feature of the season which extended from Sept. 26 to 30 and included the performance of seven operas, was that it proved a financial success. It is rumored that not only were the expenses made but that at least \$2,000 was realized after the shouting and tumult died and the total account was toted up. In any event, the St. Denis Theatre, the largest in Montreal, seating some 2,500, was packed for every opera but 'Mignon', and there were standees for all but that moulting work.

It was natural that for this experimental venture only surefire operas would be attempted. They were in order of presentation 'Aida', 'Mignon', 'La Bohème', 'Faust', 'Manon', 'Madame Butterfly' and 'Carmen'. But they were all given better performances than has been the case in Montreal for at least the last ten years.

The season opened on a Friday night

MONTREAL LISTS SYMPHONY EVENTS

Defauw Will Conduct Series of Concerts—Soloists Are Scheduled

MONTREAL, Oct. 5.—The 1941-42 season of the Concerts Symphoniques of Montreal, conducted by Désiré Defauw, will include ten concerts. All the concerts will be led by Mr. Defauw with the exception of that to be given on Jan. 13 by the Toronto Symphony, conducted by Sir Ernest MacMillan with Jean Dansereau, pianist, as soloist.

The concerts by the Montreal Symphony under Mr. Defauw will be given on Oct. 21, with Joseph Szigeti, violinist, as soloist; on Nov. 4; on Nov. 18, with Claudio Arrau, pianist, as soloist; on Dec. 2, with Emanuel Feuermann, 'cellist, as soloist; on Jan. 27, with Arthur Leblanc, violinist, as soloist; on Feb. 10; on Feb. 24; on March 10, with Artur Schnabel, pianist, as soloist; and on March 24, with Alexander Kipnis, bass, as soloist.



Off-Stage at the Montreal Festival Are (Left to Right) Hilda Burke, with a Company Mascot; Wilfred Pelletier, Artistic Director and Conductor; Rose Bampton and Désiré Defrère

with 'Aida'. Rose Bampton sang the title role with Giovanni Martinelli as Radames. Both were received with great enthusiasm. It was generally agreed, however, that the honors fell to Leonard Warren for his superb singing of the role of Amonasro, more particularly during the duet in the second act. Anna Kaskas was a slim and rich-voiced Amneris and Lansing Hatfield, winner of the last Metropolitan Auditions, made a tall, dignified and fine-voiced King, while Norman Cordon won much admiration for his handling of the Ramfis role. Mr. Pelletier conducted.

Jenny Tourel, Jean Dickenson and Armand Tokatyan were heard in 'Mignon' which was directed by Jean Morel. It was Miss Tourel's afternoon with Miss Dickenson running her a close second as Philine. The 'La Bohème' of Saturday evening was sung by Hilda Burke, William Hain, Mack Harrell

with Annamary Dickey as a very fetching Musetta. This performance in the opinion of many marked the high point of the season. Certainly it was the finest all around interpretation of the Puccini opera this city has had since the far-off days of the Scotti Grand Opera Company.

'Faust', conducted by Mr. Morel, was chiefly remarkable for Norman Cordon's Mephistopheles, a magnificent stage figure, full of grace and vigor. Helen Jepson proved an accomplished Marguerite and Mr. Warren again sang beautifully as Valentine. Mario Berrini, a young tenor, proved an acceptable if rather inexperienced Faust.

'Manon' will be remembered for the exquisite interpretation of the title role by Marcelle Denya. Madame Denya had already introduced her art here at the Montreal Festival performance of 'Pelléas et Mélisande' two years ago. Her Manon will always serve as a

model for this reporter. Armand Tokatyan substituted for Richard Crooks who was prevented by sickness from singing Des Grieux. His was a resourceful and well styled collaboration with Madame Denya. Arthur Kent, singing as De Bretigny, stood out. Mr. Pelletier conducted with the understanding expected of him.

'Madame Butterfly' on Monday evening was sung by substantially the same cast as 'La Bohème'. Hilda Burke's Cio Cio San was intelligent and sympathetic and William Hain looked the part of Pinkerton. Mack Harrell sang admirably and acted a little stiffly as Sharpless. John Dudley's Goro was an unusually deft figure of comedy.

The Carmen of the final evening was Miss Tourel, who vocalized the role faultlessly but was rather too small of stature and light in acting for the gypsy. Leonard Warren's Escamillo was a tremendous figure, an athlete fit for the bull ring. Lilian Raymond revealed a small but very sweet voice as Micaëla and Mr. Cordon looked every inch an officer as Zuniga.

Special mention should be made of Leon Rothier who sang the Lothario in 'Mignon' and the elder Des Grieux in 'Manon'. Mr. Rothier is probably the only singer in America today who could lend such authority and impeccable style to Des Grieux's father. It came straight from the Eighteenth Century.

A local singer, Jeanne Desjardins, sang the Priestess in 'Aida' and, with Mr. Cordon, stole at least half of the Garden Scene in 'Faust'. Miss Desjardins' Martha, it was agreed by all, was one of the memorable vocal and histrionic efforts of the season.

The orchestra was substantially that of the Montreal Orchestra and Les Concerts Symphoniques. And that meant that it was superlatively good, although the players were undoubtedly new to operatic performance. The ballet which came from New York was headed by Monna Montes and Grant Mouradoff and staged acceptably planned routines.

There seems to be a general decision to continue the season next year in view of the great success achieved initially.

ON TOUR WITH SAN FRANCISCO OPERA

Company on Board Eighteen-Car Train Embarks on First Tour of Northwest—Singers Hear Themselves Broadcast, Listen to World Series, Play Cards, Drink Milk and Occasionally Display "Temperament"

Aboard the San Francisco Opera Special en route to Portland, Ore.

THE San Francisco Opera Company has embarked upon its first tour of the northwest, thus fulfilling the dreams of Gaetano Merola, general director, who has for twenty years envisioned the day when the San Francisco Company might serve the entire Pacific Coast with opera in the grand manner.

On this train which includes six baggage cars, eight pullmans, two diners and two club cars, is an entourage of 217 persons including the stellar casts for three operas 'Manon', 'Tannhäuser' and 'Rigoletto'; three conductors, six assistant conductors, two stage directors, six members of the Opera Association business staff, seventy chorus members, sixty-six orchestra musicians, thirty ballet dancers, one ballet master, nine make-up artists, eleven stage hands, two doormen, four representatives of the San Francisco press and Carleton Smith of *Esquire*.

Accompanying the company on this first lap of its 3,000 mile tour which started

Sept. 30 at 3:45 p. m., is the Opera Association's president Robert Watt Miller who, together with business manager Paul Posz, make the San Francisco Opera Company the tallest in the land! For with these two officials plus Julius Huehn, Lauritz Melchior, Jerome Hines, Lawrence Tibbett, Lorenzo Alvary, and chorus master Giacomo Spadoni the company can boast of physical as well as musical giants. Every one of them stands high—ranging from six feet to six feet nine inches. And if we mistake not, Karin Branzell belongs in the so-high class, too.

Operating on a budget which exceeds half a million dollars for the thirty-one performances scheduled, the company goes in for big business as well as big men.

As a group of travellers, the opera singers are a great disappointment to the bartender. They drink more milk than liquor, and as many ades as beers. Smoking, too, is at a minimum. The radio has been silent most of the trip. The exception being the rebroadcast of a noon program given in San Francisco by members of the company who are now on the train hearing themselves exactly as others hear them, and at the same instant. The World Series game had auditors too—with Julius Huehn demonstrating the plays described, and Thelma Votipka leading the cheers.

Poker, bridge and Russian bank occupied the waking hours of many of the passengers. And there were a few temperamental feuds to cause managerial headaches: the tenor who stated he would not board the train if a certain writer was

going along—but that was nothing compared to the goings-on of a soprano who wired she wouldn't go to Portland unless they changed tenors. She did; they didn't. But soprano and tenor did not speak to each other at rehearsal or off stage, but made love effectively enough at the performance.

There are tenor troubles due to circumstances other than tempers. Bjoerling and Schipa will not get within singing distance of Portland. Gennaro Papi won't be within sight of the orchestra either. So Jan Peerce replaces Bjoerling; Raoul Jobin, Schipa; and Gaetano Merola, Papi. And a new wardrobe is being made for Grace Moore whose trunks failed to arrive from South America. But to compensate are the eternally good natured Irra Petina and John Brownlee, the favorites of everybody on board.

Of the performances we San Franciscans were very proud. It is not out of place for a visiting scribe to comment regarding the Portland audiences. They were as discriminating and discerning opera audiences as this reviewer has ever observed. Only a small percentage of the auditors wore formal evening attire. But the reaction of the crowd was incredibly just, the applause being in exact ratio to the merit of the scene, irrespective of the stellar rating. Auditors were not dazzled by names.

Following its three-day stay in Portland, playing to 10,550 auditors, the company moved north to Seattle and will stop in Sacramento for one 'Rigoletto' performance en route to its home city to open in San Francisco's War Memorial Opera House on Oct. 13 with 'Don Pasquale.'

MARJORY M. FISHER.

NEW MUSIC for NEW CHINA

Farm Hands, Girls, Soldiers, Guerillas and Coolies Working on the Burma Road, All Find Heightened National Consciousness in Organized Song—Ancient Ritual Music Lies Unused—New Art, Though Westernized, Still Retains Distinctively Oriental Touch

By MARY E. KERSEY

SINCE a bomb explosion on Oct. 10, thirty years ago, which touched off a revolution spelling disaster for Old China, music in China has taken a complete new lease on life. When China opened her eyes and gazed upon a world unbound by the chains which had fettered her for so long, she determined to win for herself the freedom enjoyed by Western civilization. In the realm of music she found a freedom of spirit and a wider range of form and expressiveness than her pre-Revolution music had ever known.

For centuries Chinese music was wedded to poetry, drama, and, above all, ritual. There was no escape valve through which music could free itself from the confines of these sister arts. Unlike Western music, which in the Eighth and Ninth centuries began to shake free from church rituals, and adapt itself to wider expressiveness, Chinese music, as an art, remained chained to temple rituals, theatrical shows, and sing song incantations of poetry. It was a rhapsodical medium of expression—almost careless. There was no stimulus for enlargement or growth. It was loose—not elastic. There was no harmonic system to define the nature of cadences or any feeling of key.

When along came Western music the post-Manchu generation was stimulated and thrilled by its every aspect, from American jazz on up to Bach and Beethoven. Naturally they desired it for themselves. What happened?

First of all, many of the long-stand-

ing temple rituals were abandoned. Now the Forbidden City, the Imperial Palaces, the Buddhist temples in and around Peking lie unused, with weeds sprouting briskly out of their glazed tile roofs. The elaborate day-long Confucius ceremonies are rarely performed today, and the instruments once utilized lie in glass show cases along with scrolls bearing the 'Guiding March' and other ritual music which is all but dead in new China.

Organized music emerged from the sacred precincts of the temples out into the healthy vigorous atmosphere of everyday life. People began to sing—in groups, on farms, in the army, behind the enemy lines. Neither was music the product, any longer, of a primeval urge to make noise. It was the first stirrings of patriotism coupled with the love of life experienced by a people as they awakened from the long sleep of centuries. Man's primitive urge to produce musical sounds was enhanced and developed by the complexities of a heightened civilization as the consciousness of national unity was brought into Chinese life.

Today that national consciousness, heightened even more during the past four years of war-time emergencies, has brought Chinese unity to a new peak. This solidarity is expressed in all its amazing aspects through the new music of China. There are songs of cooperation, songs of the builders of the Burma Road, songs of the farmers as they work together tilling the soil to feed the soldiers, songs of the guerillas as they harass the enemy from behind the lines. There are old songs with new words, new rhythms, and, above all, a new spirit. For the first time China's songs have taken on a vigor and vitality of expression. No longer are they wailing, effete, and un-virile. Once the Chinese sang songs of fatalism, of forced acceptance of destiny, of submission to come-what-may. Now, with the excitement and stimulus of independence,

ON Mott Street, in New York's Chinatown, live a large number of Chinese laundrymen. During the day they work diligently at their trade. During evenings and Sundays for the past month they have been working even more diligently—but not at washing silk shirts. Instead, they have been learning to sing. Chinese for 3,000 years have been singing through their noses in high-pitched voices. It has only been since certain American-educated Chinese entered the scene that Chinese have learned to sing in what we term "full voice". Now the Chinatown laundrymen are singing from the depths of their throats; singing a new crop of songs which made their first appearance on these shores when young Liu Liang-mo, founder of China's mass singing movement, arrived on the scene, fresh from following the Chinese armies and leading them in war songs. Paul Robeson—attracted by the vigor and originality of these new songs—joined Mr. Liu, the Laundrymen's Chorus, and Keynote recording experts to reproduce these new songs of China for Americans. Two albums of Chinese music are now obtainable at the New York headquarters of the United China Relief, 1790 Broadway, all sales helping to swell the current \$5,000,000 drive to aid China's suffering millions.

Chinese have come to feel that they can play a part in shaping their individual destinies. Their songs today are a full-bodied expression of the joy of participating in the consummation and fulfillment of national fate.

One of them has words which, when translated, read:

"Arise and fight,
All who would not be slaves!
Stand like another great wall.
The hour has struck
That settles the fate of our people.
On to the field of battle
Shouting our battlecry!
Arise!
In millions of hearts,
The same great wrath is flaming.
Forward to battle!
Forward, unafraid!"

Once 10,000 soldiers sang this song en masse, led by a dynamic young

A Soldier Leads a Group in a War Song at Chungking



singer, Liu Liang-mo. Today Mr. Liu is in America teaching these songs of war and national virility to American audiences through tours and phonograph recordings. It is a stirring panorama which he unfolds through his music, a panorama which gives Americans new faith in China as they begin to realize the import of this spiritual and moral renaissance. Too, it is sufficient evidence to convince credulous Americans that Chinese are adaptable and capable of assuming the ways of westernized civilization, of living as free people within the rights and freedoms of democracy.

Connoisseurs of Chinese music, fascinated by its peculiar essence, need not fear that westernization of Chinese musical ways may spell loss of the flavor and charm which this exotic music undeniably claims. At the same time that China adopted the scales, instruments, and methods of harmonization of the New World she retained all the subtle wells of flavor, and the distinguishing factors which gave Chinese music such a claim to originality. The components of "characteristic Chinese music" are not, as it may seem at first glance, external manifestations such as the predominant use of percussion instruments, the endless repetition of five tones within the same tonality, the peculiarities of throaty singing, the color of the scratchy hu ch'in (two-stringed violin), all of which Chinese musicians have seen fit to discard in their attempts to bring Chinese music up to date.

Instead of clinging vainly to these out-moded trappings, Chinese music, since the Revolution, has been developed internally; superficialities have been removed to allow for real growth. The Chinese-ness of the music, including plaintiveness, originality, curliness of melody, irregularity and variety of rhythms, has been cultivated rather than discarded. Added to these, however, have been the advantages and

(Continued on page 30)



Liu Liang-mo, Leader of the Mass Singing Movement in China



Chinese Movie Stars Singing at a Political Meeting in Chungking



Chinese Farm Girls Singing on Their Way to Work in the Free Part of Western China

Jooss Ballet Returns With New Presentations

'Spring Tale' and 'Prodigal Son' Are Performed—'Drums Sound in Hackensack', with Choreography by Agnes De Mille Has World Premiere

RETURNING after three years' absence, the Jooss Ballet opened a series of performances at the Maxine Elliott Theatre on the evening of Sept. 22. A large and enthusiastic audience gave ample evidence that the company has not been forgotten in the meanwhile. The program offered nothing new, but 'The Seven Heroes' is good clean fun; 'The Big City', if dated in style and outlook, is more than a museum piece; 'A Ball in Old Vienna', like all balls in Vienna, still charms audiences; and 'The Green Table' is more poignant and tragic than ever, in a world which has learned nothing from the horror and tragedy of the past.

The personnel of the company has changed considerably since its first appearance here, but several familiar figures were still to be seen. Noelle de Mosa, Elsa Kahl and Hans Zullig danced the roles which introduced them to the public many seasons ago. And the company has retained the crisp coordination and technical finish which were always one of its greatest assets.

Outstanding in 'The Seven Heroes' was Henry Schwarz as the Sweetheart of the Innkeeper's daughter. With a mask of appealing imbecility, he succeeded in making the rather simple-minded comedy of the work thoroughly entertaining, aided by Lucas Hovinga as a burly Innkeeper and the other members of the cast. 'The Big City' offers Hans Zullig one of his best roles as the Young Workman who can find no peace after his girl deserts him. And Rolf Alexander's portrayal of Death in 'The Green Table' carries conviction in spite of the old-fashioned costume and symbolism, so intensely does he dance the role. Eva Leckstroem, Jack Gansert and



Eileen Darby-Graphic House
Scene from 'Drums Sound in Hackensack', Which Had Its World Premiere

the other members of the cast also contributed heavily towards a stirring performance of a work which has worn remarkably well. Frederic Cohen and F. P. Waldman supplied the music expertly at two pianos. S.

Local Premiere of 'Spring Tale'

The second bill of the Jooss Ballet, first presented on Sept. 25, included the New York premiere of the romantic ballet 'A Spring Tale', and a new version of 'The Prodigal Son'. The production of the first of the new works scheduled here was on

a par with the best the company has offered. Hans Zullig, as the eternal Prince Charming of ballet, contributed another of his superior performances. Ulla Soederbaum was a properly modest Princess. Jack Gansert and Rolf Alexander were well cast as the Knight and Huntsman, companions to the Prince, Lucas Hovinga made much of the Wondrous Hermit role, and Henry Schwarz was a fine Bogey Man. The entire cast danced crisply and well, and the costumes and settings were well designed. Unfortunately the same praise cannot be carried over to the ballet itself. The choreography is good enough, although a little over stylized and two-dimensional. But four acts of fairy tale stuff with Bogey Man, Tree Sprites, Leaf Maidens and Storm and Wood Witches grow a little monotonous.

'The Prodigal Son' is more worthy of the efforts expended upon it. Indeed, it is one of the most powerful and expert works in the repertoire of this or any company. Rolf Alexander combined finished technique with sensitive characterization to make the leading role a vivid and memorable dance portrayal. And although this is almost a one-man show, Elsa Kahl earned special note as the mother, while Jack Gansert distinguished himself as the Mysterious Stranger. The other parts were again well handled, the performance having unity and dramatic impact. Music for both ballets was by Frederic Cohen, who with F. P. Waldman, accompanied at the two pianos. K.

'Drums Sound in Hackensack'

'Drums Sound in Hackensack', a dance comedy by Agnes De Mille with music by Frederic Cohen, had its premiere on Oct. 2. The scene is laid in the dooryard of a farmhouse outside New Amsterdam about 1650 and the story is built about the devious dealings of the burghers with the Indians in trying to part them from their furs at the least possible expense. Once again, Miss De Mille has created a brilliant and imaginative ballet, and the Jooss company, sorely in need of new choreography and ideas, danced it with verve. Though based fundamentally upon ballet style, the work was full of technical devices of contemporary stamp, greatly to its benefit.

In Ulla Soederbaum the Jooss company possesses a highly gifted comedienne and dancer who has scarcely had the oppor-

tunity to reveal her capacities until now. As the Dutch girl she gives a sparkling performance, not without a hint of tragedy. For Miss De Mille has made the terrifying wilderness the background of the ballet, and in the dance of the Indian women, called "Unhappy Premonitions", she conjures up a mysterious savage world which contrasts sharply with the sleepy farm.

Hans Zullig, as a Half Breed, Lucas Hovinga, as the girl's Young Man, Peter Michael as her brother, Henry Schwarz and Richard G. Wyatt as her uncles, Jack Skinner as a Prince of the Six Nations, Maya Rovidia, Eva Leckstroem, Rolf Alexander, Alfredo Corvino, Jack Gansert, Milton Feher, and others in the cast all caught the spirit of the work admirably. Miss De Mille asks for virtuosic dancing and the Jooss company gives it to her. The ballet will go more smoothly after repeated performances but as it will doubtless remain staple of the repertoire for some time to come, there will be ample opportunity to knit it together. The music, based on old Dutch tunes, was satisfactory and the costumes, done by Helene Pons, colorful. Sybil Shearer was choreographic assistant to Miss De Mille. Both of them and the company deserve congratulations. S.

ATLANTA PREPARES FOR ACTIVE YEAR

All Star Concert Series to Bring Events to Chain of Three Cities

ATLANTA, GA., Oct. 5.—When the All Star Concert Series in Atlanta, Savannah and Birmingham opens the 1941-42 season the latter part of October, it will be with a capacity house of season subscribers in each city.

Marvin McDonald, manager of the All Star Concert Series for a number of years in Atlanta and Savannah, has extended his series this current season to include Birmingham. This makes a chain of three vital links connecting three of the southeast's most important musical capitals.

The series in Atlanta is sponsored by the Atlanta Music Club. The 1941-42 listing of concerts includes: Rachmaninoff, Oct. 25; Helen Traubel, Nov. 10; Ballet Russe, Dec. 9; Philadelphia Orchestra, Ormandy conducting, Jan. 22; Nelson Eddy, March 4; Cincinnati Symphony, Goossens conducting and Zino Francescatti, violinist, soloist, March 19; the Metropolitan Opera Company in 'The Barber of Seville', April 23.

The Savannah series is not under a sponsorship. The list includes: Charles L. Wagner's production of the Rossini opera, 'The Barber of Seville', Oct. 16; Ballet Russe, Dec. 10; a joint concert by Jarmila Novotna, soprano, and Artur Rubinstein, pianist, Feb. 13; Nelson Eddy, March 7; Cincinnati Symphony, March 18.

The Birmingham series is sponsored by the Birmingham Music Club. The listing consists of Rachmaninoff, Oct. 24; Zino Francescatti, Nov. 28; Ballet Russe, Dec. 11; Philadelphia Orchestra, Jan. 23; Lawrence Tibbett, Feb. 11; Helen Traubel, March 20; the Metropolitan Opera Company in 'La Traviata', April 20.

Mr. McDonald will also present single attractions: in Raleigh, N. C., Marian Anderson, Oct. 13; in Orlando, Fla., Ballet Russe, March 2, and Nelson Eddy, March 10; in Atlanta, Dorothy Maynor in the Spring.

In closing the season in Atlanta, the Atlanta Music Club and Mr. McDonald will present the Metropolitan Opera in three operas the latter part of April.

HELEN KNOX SPAIN

LOUISVILLE AWAITS NEW MUSIC SEASON

Community Concerts, Cincinnati Symphony and Local Orchestral Series Forecast

LOUISVILLE, Ky., Oct. 5.—Probably no Fall or Winter season of recent years has promised a finer array of musical entertainment than the one just before us.

The Louisville Community Concert Series, of which William J. Meyer is manager, and which is always sold out for every concert, will bring five of the finest artists Mr. Meyer has been able to get. These are Ezio Pinza, on Oct. 3; Helen Traubel, Nov. 17; Simon Barer, Jan. 21; the Minneapolis Symphony under Dimitri Mitropoulos, Feb. 16, with Eugene List as piano soloist; and for the last concert, on March 9, Jascha Heifetz. All of these concerts will be given at the Memorial Auditorium.

With Eugene Goossens as director, the Cincinnati Symphony will give six concerts at the Memorial Auditorium. Three of these are planned as afternoon affairs, with programs arranged for young people. The others, given on the evenings of the same days, will be of regular symphonic caliber. The dates are Nov. 18, Jan. 27 and April 14.

The Louisville Civic Arts Orchestra, under Robert S. Whitney, will present

four concerts with soloists, and a fifth in conjunction with the Louisville Chorus, which is also under the direction of Mr. Whitney. These will be given at the Memorial Auditorium, and the dates and soloists are as follows: On Nov. 5, Josef Lhevinne; the soloist for Dec. 8 has not been decided upon; Susanne Fisher, soprano, Feb. 9, and on March 23 the orchestra will have Doris Davis as piano soloist. The concert with the chorus is scheduled for April 20.

The Louisville Symphony, with Joseph Horvath as conductor, is planning its usual five concerts, with soloists and concert hall to be announced.

Three recitals are planned by the University of Louisville Chamber Music Society, and these will be given at the Playhouse, on Belknap Campus in this order: The Trio of New York on Oct. 27; the Musical Art Quartet on Feb. 23 and the Primrose Quartet on March 12.

As a feature of the Kentuckian Institute in October, the University School of Music is arranging a program of music by Pan-American composers. This will be given at the Memorial Auditorium. The next day's Institute program at the same place will bring Elsie Houston, Brazilian soprano.

On Nov. 7 the Younger Woman's Club will present Lawrence Goodman, pianist at the Woman's Club. The Senior Woman's Club will present a small series of concerts which are now being planned.

HARVEY PEAKE

NEW FRIENDS TO ADD PIANO MUSIC SERIES

Organization Plans Innovation with Schnabel Playing Ten Schubert Sonatas

The New Friends of Music will open its sixth season on Oct. 26 at Town Hall.

This year, I. A. Hirschmann, president of the organization, plans an innovation in the programs: the inclusion for the first time of works for the solo piano. Ten piano sonatas by Schubert, rarely heard and rarely presented in cycle form, will be played by Artur Schnabel in five concerts, along with this composer's 'Moments Musicaux' and Impromptus. The chamber music of Mendelssohn and Dvorak will also be included for the first time on the New Friend's programs, and Mozart will be represented with thirteen quartets, including two for the piano.

Following the success of the 'Winterreise' last year, Lotte Lehmann will give another song cycle of Schubert, 'Die Schöne Müllerin'. Sonatas by Mozart and the 'Fantasie' of Schubert will be played by Adolf Busch and Rudolf Serkin. Among the pianists who will take part in the chamber music concerts are Hortense Monath, Jan Smeterlin, and Harold Bauer. Gregor Piatigorsky, Benar Heifetz, Raya Garbousova, 'cellists; William Primrose, violist; Lois Wann, oboe, and William Horne, tenor, will also participate.

Ensembles to Return

Several string ensembles will return to the series next year, including the



I. A. Hirschmann, President and Founder of the New Friends of Music

Budapest Quartet, which opens the series on Oct. 26, the Primrose, Kolisch, Busch, and Gordon quartets, and the Trio Pro Musica.

On Sixteen Sundays

The New Friends of Music concerts will run for sixteen consecutive Sundays, with a recess of two weeks for the Christmas holidays. As in the past, the programs will be given in two subscription series of eight concerts each, on alternate Sunday afternoons. On completion of the chamber music series, the Orchestra of the New Friends of Music will begin its own season, also at Town Hall. Announcement of the dates and programs will be made shortly.

WPA PLANS NEW SYMPHONY SERIES

Conductors and Soloists for Events Announced—Works by Americans Listed

The third annual series of popular-priced symphony concerts by the WPA New York City Symphony Orchestra will be presented by Mayor La Guardia and the New York City WPA Music Project, beginning Oct. 19, in Carnegie Hall.

This series of Sunday night concerts will be divided into two groups, the first continuing through Dec. 14 and the second running from Jan. 4 through March 13.

Sir Thomas Beecham will conduct five of the concerts, Reginald Stewart three, and Fritz Reiner one. Other conductors to appear include Jean Paul Morel, Valter Poole, Maurice Abravanel and Henri Pensis.

Soloists Engaged

Soloists engaged are Josef Szigeti, Erica Morini, Mishel Piastro, Benno Rabinof and Roland Gundry, violinists; Raya Garbousova and Luigi Silva, 'cellists; William Primrose, violist; Josef Lhevinne, Rosina Lhevinne, Alexander Brailowsky, Dalies Frantz, Frank Mannheimer, Courtland Palmer and Stanley Bate, pianists; Helen Jepson, soprano; Roland Hayes, tenor, and Igor Gorin, baritone.

A feature of the series will be the performance in its entirety of Ernest Bloch's 'Baal Shem' suite for violin and orchestra, to be played by Mr. Szigeti on Oct. 19. Courtland Palmer's

piano Concerto will receive its New York premiere, with the composer as soloist, on Jan. 25, and Stanley Bate, English composer, will be heard on Feb. 8 in his own Concerto. At least ten works by Americans will be presented.

'Musical Almanac' to Be Issued

Sigmund Gottlober, president of Concert Program Magazines, will publish a 'Musical Almanac' as a regular annual feature of the musical life of metropolitan New York. The first issue is due to appear on Oct. 15. The 'Musical Almanac' will consist of regular and special feature departments devoted to musical activities throughout the United States, articles by outstanding figures in the musical world of topical interest, and musical information for the layman as well as the professional musician.

Aitken to Play with Cincinnati Orchestra

Webster Aitken, pianist, who recently returned from a California concert tour, has been engaged by the Cincinnati Orchestra to play the Mozart Concerto in C, (K 503), on Jan. 30 and 31. Mr. Aitken will play a cadenza recently composed by Anis Fuleihan. According to Eugene Goossens, conductor, this will be the first public concert performance of the work in this country.

Albaugh Series Planned

BALTIMORE, Oct. 5.—The Albaugh Concert Series lists the following artists: Helen Traubel, soprano, on Oct. 30; Serge Jaroff's Don Cossack Chorus on Dec. 8; Nino Martini, tenor, on Jan. 8; Yehudi Menuhin, violinist, on Jan. 28; and the Littlefield Ballet on Feb. 9. F. C. B.

AS USUAL—ANOTHER FULL SEASON COMMENCES FOR GRAINGER

Imposing List of Over 40 Engagements for 1941-42 includes:

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OCTOBER—Middlewest

(Local Direction: Walter L. Larsen, Chicago)

NOVEMBER—South

DECEMBER—Middlewest

JANUARY—East

FEBRUARY—MARCH—Pacific Coast

(Local Direction, Ellison-White, Portland, Oregon)

APRIL—Middlewest and South



*Limited number
of enroute dates
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A Great Orchestra Rounds Out a Century of Achievement

IN entering upon its hundredth year, the great orchestra that since 1928 has been known as the New York Philharmonic-Symphony rounds out a record of achievement that calls for recognition far and wide. Whether it is the second oldest of present day orchestras anywhere may depend on how certain reorganizations, lapses and mergers are to be construed as having a bearing on the question of continuous existence. The Vienna Philharmonic is virtually a twin, having been organized in the same year, shortly after the New York Philharmonic, but having given its first concert a matter of days ahead of the American organization's historic opening event in the Apollo Rooms on Dec. 7, 1842. The Royal Philharmonic of London came into being some twenty-nine years earlier than either.

As the oldest of America's orchestras, however, the Philharmonic of 1842 lives sturdily on in the Philharmonic-Symphony of today. The New York Symphony, which was but one of three orchestras to be combined with the Philharmonic in the decade between 1920 and 1930, but which for half a century had been a serious rival, was organized in 1878 and hence was very much the junior partner of the consolidation of thirteen years ago. It, too, was a first rank orchestra, which could scarcely be said of the two other ensembles absorbed by the Philharmonic, the National Symphony and the City Symphony.

ORIGINALLY a co-operative organization, with the playing members dividing between them whatever sums there were to be shared, the Philharmonic had the highest aims from the start. By and large, it must be said to have lived up to these through all the intervening years, though after the turn of the century it was reorganized so as to put the players on a salary basis and with the rise of the conductor as a dominating factor it came to reflect in its artistic accomplishments the particular credos, concepts and idiosyncrasies of widely differing musical personalities.

There need be no question about placing the Philharmonic-Symphony today as among the first half dozen orchestras of the world. Whether it stands first, or second or third among America's own symphonic bodies remains, of course, a matter of opinion. It is as distinct from the Boston Symphony in many details of its playing as both are distinct from the Philadelphia Orchestra, or from any other American symphonic body that might be named. Choosing between such ensembles is about as fine a case of critical hair-splitting as could be cited, yet it is a favorite occupation with those who are so fortunate as to have the opportunity to compare them, year after year.

The Philharmonic—later the Philharmonic-Symphony—has had many conductors since the days of its first, Ureli Corelli Hill. He was a Yankee and those who have come after him have represented most of the countries of Europe. No other front-rank orchestra in America has been so much "guested," and while this may not have been best for either the ensemble or its programs, the adaptability shown by the players in meeting the wishes of leaders of antithetical views and notions has deserved—and had—the admiration of all who have given thought to what was involved.

★ ★ ★

NOVELTY for novelty's sake seems never to have been a prime consideration of Philharmonic programs, though conductors have differed, one from another, in their attitude toward experimental new works. Henry E. Krehbiel, in the "Memorial" he wrote for the Philharmonic Society at the time of the fiftieth anniversary of the orchestra, stressed the idea that its subscribers expected it to adhere to "grand music, grandly played." But it has introduced hundreds of compositions to America and from early times it has played American works. A record of novelties performed during five seasons, from 1936-37 through 1940-41, names some 140 works, of which about one fourth could rightfully be claimed as American, although in the list are many transcriptions to confuse the issue. There is also the old question as to whether foreign-born composers working in America, but not naturalized, should be credited to us.

These figures are impressive, or the contrary, according to how closely the individual outlook conforms to that of the Krehbielian estimate of Philharmonic audiences, referred to above, or swings over in the direction of those who believe that new music, and more particularly new American music, should be the particular concern of every leading American orchestra. Mr. Stokowski is including an American work on each of his programs of the first fortnight. That is a brave beginning. Each of the centenary season's nine conductors (ten, when we include Mr. Ganz, whose special province is the concerts for children and young people) can be expected to make some contribution that is essentially his own. Several works have been composed particularly for the centennial. Critical estimates of their value will follow their performance. But whatever the reservations of this man or that woman, the prospect for the subscribers is an inviting one and has for the faithful the stimulating sense of history in the making.

Personalities



Albert Spalding Pauses a Moment Before Getting Ready for a Heavy Set of Doubles at His Country Home ('Aston Magna', at Great Barrington, Mass.), to Read About What the Rest of The Musical World Is Doing

Carter—A unique and patriotic way of enjoying a vacation is that hit upon by John Carter, tenor of the Metropolitan. To date he has given sixteen concerts in fourteen army camps.

Kreisler—The British Red Cross and the St. Johns Ambulance are to be the beneficiaries of all the British gramophone royalties of Fritz Kreisler. It is said that these amount to about \$5,000 a year.

Szigeti—While making a trip by plane from Mexico City to Los Angeles Joseph Szigeti received a severe shaking up when the plane struck an air pocket. The violinist was thrown into the aisle with his valuable instrument, but neither he nor the violin was injured.

Pons—The inhabitants of Lilypons, Md., which was named for the diminutive Metropolitan soprano, listened *en masse* to a broadcast which Miss Pons made with her husband, André Kostelanetz. Miss Pons is honorary postmaster of the town bearing her name.

Tansman—The composer-conductor, Alexandre Tansman, has arrived in the United States accompanied by his wife, the daughter of Admiral Jean Cras, who is a composer as well as a sailor. Mr. Tansman will fill concert engagements when he is not at Hollywood creating music for the films.

Rothier—In spite of the fact that London is at present more occupied with bombs than with singers, a request for an autograph and a photograph recently came to Léon Rothier from a member of the fire squad at Guy's Hospital in the British capital. "Need I add," said Mr. Rothier, "that both autograph and photograph are already in the mail".

Stevens—Although she has completed screening 'The Chocolate Soldier', in which she is being co-starred with Nelson Eddy, Risë Stevens will leave Hollywood only long enough to sing two performances of 'Der Rosenkavalier' with the San Francisco Opera Company, and then return to the MGM studios for more motion-picture activities before joining the Metropolitan for the season.

O'Connell—The Eugene Field Society, a national association of authors and journalists, has conferred honorary membership on Charles O'Connell, orchestra conductor and music director of RCA Victor. The award was made on account of the success of Mr. O'Connell's 'Victor Book of the Symphony' now in its eleventh edition. He is also the author of 'The Victor Book of the Opera'.

TWO WOMEN WIN PRIZE IN MUSIC PLAY CONTEST

Composer and Librettist of 'Come On Over' Receive \$500 Each in ASCAP Competition

The competition for the best amateur musical play of the year, sponsored by the American Society of Composers, Authors and Publishers, was won by Pauline Alderman, associate professor of music at the University of Southern California, and Evelyn West, until recently an executive of the California Federal Art Project, both of Los Angeles.

The National Theatre Conference, which selected the judges for the contest, announced on Sept. 23 the award of \$500 to each for the musical fantasy, 'Come On Over', for which Miss Alderman was the composer and Miss West the librettist.

The judges, whose verdict was unanimous, were: Paul Green, playwright and president of the National Theatre Conference; Barrett Clark, author and editor; and Edwin Duerr of the drama department of Western Reserve University.

Miss Alderman was born in Portland, Ore. She studied music in this country and abroad and taught music theory and piano at Pomona College and the University of Washington. She joined the faculty at the University of Southern California ten years ago.

Miss West was born in Boston and attended Goucher College, Baltimore. While spending a year abroad in 1936, she had a novel published in Paris. She returned to Los Angeles in 1937 to become assistant to the State director of the Federal Art Project.

NYA POST ELIMINATED

City Orchestra Gave 22 World Premieres in Mahler's Tenure

The office of musical director of New York's National Youth Administration held by Fritz Mahler since November of 1940, has been eliminated.

During Mr. Mahler's tenure the NYA Symphony performed a total of seventy-nine American works, twenty-two of which were world premieres including works by Henry Brant, Henry Cowell, Paul Creston, Morton Gould, Roy Harris and Douglas Moore. Seven of the newly performed compositions are scheduled for use by many of the major American orchestras this season.

Under Mr. Mahler's direction more than forty prominent artists appeared as guest soloists of the orchestra.

San Francisco to Hear Comic Opera Series

SAN FRANCISCO, Oct. 5.—A series of comic operas to be given at the Curran Theater will start in January with Strauss's 'The Bat' under the direction of Walter Herbert. The plan is for a series of revivals, in English, each production to run for two weeks. M. F.

Marine Band Opens Fall Concert Tour

WASHINGTON, Oct. 5.—The United States Marine Band, under the direction of William F. Santelmann, opened its 1941 concert tour on Sept. 20 in Wheeling, W. Va. The tour will cover fourteen states, the band giving forty-five concerts. The tour will close in Philadelphia on Nov. 1. A. T. M.

What They Read Twenty Years Ago

MUSICAL AMERICA for October, 1921

Could You Blame Them?

When the management of the Berlin Staatsoper opened the season with a performance of 'Lohengrin' announced to begin at five-thirty, it aroused general indignation.

1921

Just Fancy!

The initial performance of 'Das Rheingold' in Paris, which is scheduled for production soon, is said to have brought terror to the three Rhine-maidens who are to sing while suspended twenty-five feet above the stage.

1921

Two at One Time

Death Takes Two Noted Musicians in David Bispham and Engelbert Humperdinck.

1921

Vain Haste

Buzzi Peccia Returns from Italy with Report of Puccini's and Giordano's Race on New Operas, 'Turandot' from the Former and 'La Cena delle Beffe' from the Latter.

1921

Why Bother to Practise?

Mme. Jane Oudot, a psychically inspired musician, has given interesting musical developments of her theories. A young Canadian girl plays the piano under the influence of psychic waves which Mme. Oudot communicates to her by laying her hand upon her shoulder.

1921

Novelty

'La Traviata' with Galli Curci Will Begin New Season at Metropolitan, Gigli and De Luca Will Be in Cast. New Settings by Urban. Korngold's 'The Dead City' to Be First Novelty.

1921

Not Confined to the Antipodes

A calamitous epidemic of voice wobbling has been raging throughout Australia. The unfortunate victims of the disease seem quite incapable of singing one note steadily or in tune.

1921

Why Not Indoors, Too?

The Prague police carry receipts for statutory fines and have them cashed by citizens singing or playing musical instruments in the street.

1921

ACADEMY OFFERS PRIZE

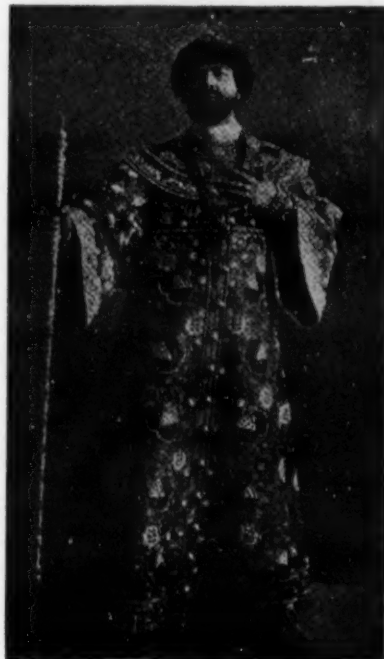
American Institute in Rome to Make \$1,000 Award to Native Composers

Since the American Academy in Rome cannot under present world conditions send Fellows to Rome for study and travel, no fellowships are to be awarded next Spring. However, in order to carry on its policy of aiding and stimulating American music, the Academy will hold in 1942 a special competition for a cash prize of \$1,000 in musical composition. In addition, four or five prizes of \$25 each will, at the discretion of the jury, be awarded for outstanding compositions submitted by candidates other than the winner of the first prize.

Candidates must file application with the Executive Secretary of the Academy not later than Feb. 1, together with two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for



Leo Slezak with His Family at Eger in Bavaria. From the Left: Walter (Later a Musical Comedy Star in America); the Noted Tenor, His Wife and Their Daughter, Gretel



Feodor Chaliapin as Boris



Maria Jeritz, to Make Her Debut in 'Die Tote Stadt' by Korngold

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violin, 'cello, and piano, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modification of it. A sonata for piano or a fugue of large dimensions will be accepted, but not songs or short piano pieces.

The competition is open to unmarried men under thirty-one years of age who are citizens of the United States. It is expected that a performance of the prize winning music will be broadcast. For circular of information and application blank, write to the Executive Secretary, American Academy in Rome, 101 Park Avenue, N. Y.

Kenneth Klein Weds Rosalyn Tureck

Rosalyn Tureck, pianist, and Kenneth Klein, director of the Concert Department of Town Hall, were married on Sept. 28, in Reading, Pa., at the home

of Gertrude Sternbergh. Miss Tureck was the winner of the Town Hall Endowment Series Award in 1938. She has appeared widely in recital and with many major orchestras. Mr. Klein has been director of the Town Hall Concert Department since 1933. After their return to New York Mr. and Mrs. Klein will make their home on Long Island.

Cappel to Present Concerts in Baltimore

BALTIMORE, Oct. 5.—C. C. Cappel, former manager of the National Symphony, announces bookings of four programs for Baltimore to include appearances of Platoff's Don Cossack Chorus on Dec. 5; Ruth Draper on Dec. 11; Rachmaninoff on Jan. 19; Lawrence Tibbett on Feb. 13. Under the management of Mr. Cappel, Reginald Stewart, new director of the Peabody Conservatory of Music, will appear in a joint recital with Emanuel Feuermann, 'cellist, in Washington's Constitution Hall on Oct. 16. F. C. B.

New York Concert Season Opens

THE concert season began slowly to get under way during the fortnight. Piano recitals led the roster, with appearances by Vladimir Padwa, Paul Wittgenstein, Milo Giovanni and Henry Scott. John Creighton Murray gave a violin recital; and Lloyd Hickman, baritone, was heard. Other events included a Jewish Council concert, an Austrian Action Concert, one called Stars of Tomorrow and an appearance of the Workmen's Circle.

Lloyd Hickman, Baritone (Debut)

The first recital of the new season was given in the Town Hall on the evening of Sept. 23 by Lloyd Hickman, baritone, with Margaret Bonds at the piano. Mr. Hickman began his program with the 'Pagliacci' Prologue and sang arias from Diaz's 'La Coupe du Roi de Thule'; 'L'Africaine', 'Iphigénie en Aulide', 'A Masked Ball' and 'Faust'. There was also a group of songs in English not entirely judiciously chosen, and other works including spirituals. Mr. Hickman sang with a certain



Vladimir Padwa John Creighton Murray



style, but an uneven scale and unnecessary variety of tone quality militated against his best effects. Miss Bonds's accompaniments were of unusual excellence. H.

Henry Scott, Pianist and Humorist

Henry Scott, pianist and humorist, gave a performance in Town Hall on the evening of Sept. 26 which included a little bit of everything. Mr. Scott kept a running commentary of jokes and asides going,

with the aid of a microphone, and his playing ranged from the Second Hungarian Rhapsody of Liszt to impressions of well-known popular pianists and satirical sketches. In the field of jazz Mr. Scott was on firm and well-trodden ground, but his excursions into the "classics" were less fortunate. His performances of Liszt and Chopin were singularly timid and inaccurate in comparison with his playing of swing. But where he was at home Mr. Scott gave his listeners a very enjoyable evening and he was heartily applauded. R.

Milo Giovanni, Pianist

Milo Giovanni, pianist, was heard in the Town Hall on the evening of Sept. 28. The young artist, hailing from Pennsylvania, seemed hardly ready to challenge a verdict as a seasoned artist, but there was much to commend in his playing of portions of his program. Beethoven's 'Sonata Pathétique' is a large order, needing not only impeccable technique but well-balanced emotional insight as well. With the best intention it cannot be said that Mr. Giovanni possessed both requirements to the necessary extent. The Scarlatti Pastorale was daintily played and the player's own pieces, 'Banjo Andy' and 'Grandmother's Music Box' were agreeable genre numbers. There were also works by Palmgren, Chopin, Liszt, Brahms and others. N.

Vladimir Padwa, Pianist

Town Hall, Sept. 29, evening:

Prelude and Fugue in C Minor (from 'The Well Tempered Clavichord'; Three Choral Preludes, 'I Call on Thee, Lord', 'Awake, the Voice Commands' and 'Rejoice, Beloved Christians' (transcribed by Busoni); Concerto and Fugue in C Minor (transcribed by Petri).....Bach
Sonata in F Sharp Minor, Op. 2.....Brahms
Twenty-Four Preludes, Op. 28.....Chopin

This was Mr. Padwa's first appearance here as a solo recitalist, though he has long been a familiar figure in our concert halls as an accompanist. His playing throughout the evening was fluent and interpretatively intelligent and he had chosen a program of unquestionably great, though not exactly startling, music. But Mr. Padwa's performances of the Bach Concerto, the Brahms Sonata and the more dramatic Chopin Preludes lacked the boldness of line and tonal scope which those works require. The very qualities which make a good accompanist, a constant sense of ensemble, of balance and of self-restraint, militate against the artist's effectiveness as a soloist.

The Bach group opened with "straight" Bach from 'The Well Tempered Clavichord,' but it was in the Busoni and Petri transcriptions that Mr. Padwa was most effective. He made the choral melodies sing expressively and he achieved a finely graded nuance. Had his performance of the rapid figuration of the 'Rejoice, Beloved Christians' been clear, it would have been stirring, but here as elsewhere Mr. Padwa tended to blur passage work and to rely too heavily on the pedal. There was no lack of dexterity in his playing; when it was not hurried and nervous, it revealed considerable technical power. In the first movement of the Brahms work and in the final Chopin prelude, a tendency of the tone to become dry and hard in quality in forte passages was noticeable.

When one thinks of the Opus 2 of Schumann, the 'Papillons', or of Chopin's Variations on 'La ci darem la mano', Brahms's F Sharp Minor Sonata seems even more bombastic and boringly commonplace. Except for the trio of the scherzo and portions of the finale, there is little or no trace of the great Brahms in this youthful work. But one is grateful to Mr. Padwa for exhuming a work which will certainly not be over-played in the years to come. As for Chopin's Preludes, they belong to that rare class of music which can never be played too much or too often, always provided that the pianist puts everything which he has into them. The audience was of good size and it applauded Mr. Padwa cordially. R.

Frances Winton Champ, Pianist

Frances Winton Champ, pianist, a director of the Utah State Symphony Association and who has appeared as soloist with

that orchestra, the Salt Lake Symphony, Logan Symphony, and in many recitals, gave a recital in the Henry Hudson room of the Hotel Roosevelt on the afternoon of Oct. 1.

Mrs. Champ played a difficult program with much technical skill. Her program opened with the Bach Prelude and Fugue in C Minor, well executed, following this with two works by Brahms, the 'Edward' Ballade and E Flat Minor Intermezzo. In the Mozart Sonata in A Major she revealed delicacy of touch. A group of three Chopin pieces, the Nocturne in E Flat Major, F Minor Impromptu and A Flat Major Ballade, was performed with warmth and considerable poetic understanding. Following a brief intermission, Schumann's 'Warum' and 'Grillen', Balakireff's 'The Lark', Liszt's 'Dedication' and 'Legende', brought the recital to a close. Her ability in negotiating the bravura passages of the 'Legende' brought repeated requests for encores and Miss Champ responded generously. P.

Austrian Action Concert

The cultural section of Austrian Action Inc. presented the first of a series of concerts in the Carnegie Chamber Music Hall on Oct. 3. Participants contributing their services for the Austrian cause were Emanuel List, Metropolitan Opera bass; Paul Wittgenstein, one-armed Viennese pianist; and the Vienna Chamber Ensemble.

Following an address by Ferdinand Czernin, chairman of Austrian Action, the Chamber Ensemble opened the musical program with Schubert's Quartet in A Minor, Op. 29. Ludwig Wittels and Hans Curt, violinists, Felix Frost, violist, and Leo Rostal, 'cellist, made up the quartet. Mr. Wittgenstein then joined the quartet in the first New York performance of two movements from Franz Schmidt's Piano Quintet in G.

Mr. Wittgenstein also contributed two studies by Chopin-Godowsky and the Liszt-Verdi 'Rigoletto Paraphrase'. Mr. List sang 'In Diesen Heil'gen Hallen' from Mozart's 'Magic Flute', Schumann's 'Two Grenadiers', and lighter Viennese works. Both Mr. Wittgenstein and Mr. List were called upon for encores.

The program concluded with a performance of Mozart's Clarinet Quintet in A (K. 581) played by William Salander, clarinet, Berthold Salander, violin, Mr. Curt, Mr. Frost and Mr. Rostal. M.

John Creighton Murray, Violinist

Boris Roubakine, at the piano. Town Hall, Oct. 3, evening:

Sonata in B Flat (K. 454).....Mozart
Chaconne, for violin alone.....Bach
'Poème'.....Chausson
Concerto in G Minor.....Bruch
Sonatina for Violin and Piano.....Carlos Chavez
'Irish Lament'.....trans. by Sam Franko
'Tijuca' from 'Saudades do Brazil'

Milhaud-Levy
Polonaise Brillante in D.....Wieniawski

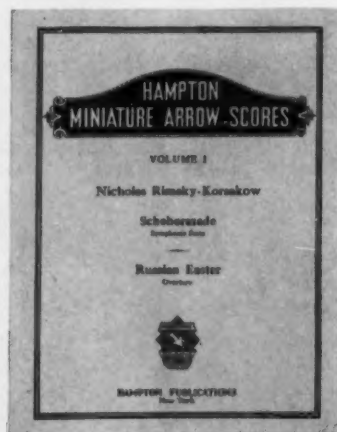
With his playing of this program young Mr. Murray, a twenty-year-old American violinist, confirmed and substantially strengthened the favorable impression he created at his debut recital last season. His program made exacting demands upon many sides of his equipment, but not only was he able to cope successfully and authoritatively with the most formidable technical problems presented, but he also revealed a gratifyingly discriminating sense of essential style.

The performance of the Mozart Sonata was marked by resourcefulness in delicate nuance and keen responsiveness to the grace and charm of the music, while the

(Continued on page 34)

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STERN GROVE SERIES BRINGS BACON WORK

Premiere of 'The Ecclesiastes'
Given in San Francisco's
Midsummer Concerts

SAN FRANCISCO, Oct. 5.—The 1941 series of Midsummer Musicales in the Sigmund Stern Grove concluded on Sept. 20 with an orchestral concert directed by Gaetano Merola, members of the San Francisco Symphony forming the symphonic group heard in the program of light, popular fare. The audience was one of the largest of the season and one of the most demonstrative.

The preceding Sunday's program was devoted to Mozart's 'Requiem' given by the University of California Chorus and Orchestra directed by Edward Lawton. On Sept. 7 the concert featured the premiere of Ernst Bacon's 'The Ecclesiastes' sung by the San Francisco Municipal Chorus with Peggy Turnley, and Henri Sheffoff as the soloists. Although given with piano and organ accompaniment, the cantata proved forceful and impressive. Sufficiently varied in style to match contrasting moods of the Biblical texts chosen from 'Genesis', 'Proverbs' and 'Ecclesiastes', the music held the attention and interest of auditors sufficiently open-minded to concede modern musical idioms have a place in sacred as well as secular music. Even so, it was not so radically "modern" as to offend those conservative listeners who believe music should be a concourse of sweet sounds.

Hans Leschke Conducts

The cantata was excellently sung under the baton of Hans Leschke who must be credited with training a group of singers who can sing English more intelligibly than most soloists. No chorus heard in this city equals the Municipal Chorus in clarity of English diction. On the same program the chorus offered music by Franck, Mozart, Wagner, and traditional folk songs, and had as its guest soloist Reah Sadowski, pianist, who proved herself an excellent young artist in music by Bach, Chopin, Brahms and Strauss.

The Stern Grove concerts are given free to the public through the generosity of a group of sponsors and the San Francisco Recreation Commission. Audiences this Summer have ranged from 3,000 to 20,000, the San Francisco Opera Ballet having drawn the 20,000.

GRETCHANINOFF PLAYS AT KURENKO RECITAL

Russian Composer Accompanies Soprano
in His Songs in Concert
in San Francisco

SAN FRANCISCO, Oct. 5.—The joint appearance of Maria Kurenko and Alexander Gretchaninoff at the Russian Center on Sept. 11 was a memorable occasion. The Russian singer and composer collaborated in the second half of the program which was devoted wholly to Gretchaninoff songs, ranging from children's songs to arias from his opera 'Dobrynya Nykitich'.

Artistry was also revealed in Mme.

Kurenko's singing of Glinka, Rimsky-Korsakoff, Mozart, Gluck, Dupont, Rossini and Tchaikovsky songs with excellent accompaniments played by Serge Tarnovsky. The audience was of capacity proportion and it gave the artists the ovations which they so well deserved.

The San Francisco Musical Club celebrated its fifty-first birthday with a presentation of Grisar's comic opera 'Good Night, Mr. Pantalon!' with English text by Erich Weiler, under the direction of Walter Herbert. Participating were Margaret Ritter, Peggy Turnley, Edith Gidlof, Oliver Jones, Carl Hague, Truman Thompson, Juanita Gale and Genevieve Jacobs. Mrs. Roy Tremoureux is president, and Frederica Rohrer program chairman for the new year. M. M. F.

ORCHESTRA AIDED BY SAN FRANCISCANS

To Begin New Season Free of
Debt—Officers Re-elected—
Soloists Announced

SAN FRANCISCO, Oct. 5. — Annual meetings of the San Francisco Musical Association and of the women's ticket selling committee, of which Mrs. M. C. Sloss is chairman, have revealed interesting data regarding the status quo and future of the San Francisco Symphony.

The orchestra starts its 1941 season free from debt. That is due in part to the fact that the finance committees collected \$56,852 from 226 guarantors; to bequests and post-season contributions; to the \$4,000 worth of tickets purchased by University of California Symphony Forum members; to the fact that a total of 87,433 tickets were sold for last season's concerts and to the tax money expended by the Art Commission for the support of the symphony.

Yet forty-three per cent of the orchestra's income came through the box office last year. That is a record reported as unequalled by any other Symphony in this country. And the same women's committee which last year was responsible for selling 4,578 season tickets, will try to better that record this coming season.

Mrs. Armsby Reelected

Mrs. Leonora Wood Armsby was unanimously re-elected president of the Musical Association, and Howard Skinner, business manager. The new season opens on Dec. 5-6 with Pierre Monteux conducting. Concerts are also set for the Friday afternoons and Saturday nights of Dec. 12-13 with Miriam Solovieff as soloist; Jan. 9-10 with Igor Stravinsky as guest conductor; Jan. 16-17 without soloist; Jan. 23-24 with Naoum Blinder, concertmaster, as soloist; Feb. 6-7 with Zino Francescatti; Feb. 20-21 with Charles O'Connell as guest conductor; Feb. 27-28 with four pianists—Dolies Frantz, Eugene List, E. Robert Schmitz and Rudolph Ganz; March 6-7 without soloist; March 20-21 with Vladimir Horowitz; March 27-28 with Artur Rubinstein; and April 17-18, when the season will close with an entire symphonic program without aid of guest stars.

Lest any worry over the absence of singers from the roster of guest artists it should be stated that the Opera Association's concert series is preponderantly vocal, and so is the Art Commission's series of popular symphony programs in the Civic Auditorium.

MARJORY M. FISHER

SUMMER CONCERTS HEARD IN PORTLAND

Lemay Conducts Midsummer
Night Symphony Programs—
Local Artists Appear

PORTLAND, ORE., Oct. 5.—Four of the significant Midsummer Night Symphony concerts were conducted by Paul Lemay at the Multnomah Civic Stadium, in August. 6,000 enthusiasts acclaimed the performance of the overture to 'The Secret of Suzanne' and Beethoven's Fifth Symphony, on Aug. 4. An appreciated feature was Alexander Oumansky's All Oregon Ballet, accompanied by the orchestra, in 'Water Sprites' and 'Living Fountain' from the 'Blue Danube Waltz', 'The Rhapsody in Blue' and 'Polovetsian Dances.'

Helen Jepson's charm and the lyric quality of her voice won an ovation at the fourth concert of the Summer. A half dozen encores supplemented the arias from 'Carmen' and 'La Traviata' and 'Tales from Vienna Woods', Strauss-La Forge. The orchestra was heard in the Fugue in G, Bach-Cailliet; three dances from Falla's 'The Three Cornered Hat', and 'Adagio for Strings' by Barber.

Fray and Braggiotti Play

Mr. Lemay and his orchestra of eighty-one presented as the fifth program the 'Leonore Overture', No. 3, excerpts from 'Midsummer Night's Dream', three Grainger folk music settings and Elgar's 'Pomp and Circumstance'. A polka by Shostakovich was one of the encores. Jaques Fray and Mario Braggiotti, duo-pianists, played a Spanish Rhapsody by Braggiotti and many impressions and caricatures.

An innovation was the introduction of Edgar Bergen and Charlie McCarthy at the closing concert. The purpose of the board of directors to reduce the deficit was achieved. Mr. Lemay conducted a stirring performance of the Tchaikovsky Fourth Symphony. Following the intermission Mr. Bergen and his three articulate dummies entertained the assembly with two skits separated by Cailliet's amusing orchestral variations on 'Pop Goes the Weasel.' The audience singing 'Oregon, My Oregon', by Murtagh-Goodrich, and the conducting of the 'Star-Spangled Banner' by George Mackenzie, president of the board of directors, ended the season.

Among other recent events were:

Barbara Thorne, operatic and oratorio soprano, with Evelene Calbreath at the piano, in a concert at the Neighbors of Woodcraft auditorium; and The Budapest Quartet, sponsored by Susie Fennel Pipes and a group of chamber music lovers, presenting an evening of rare quartet playing in the Pipes garden.

Ariel Rubstein, head of the Ellison-White Conservatory, directed the student operatic department in scenes from 'Eugene Onegin' at the Irvington School auditorium. Eleanor Rubstein served as narrator and Maude Ross Sardam, pianist, as accompanist. Lazar Samoiloff conducted a Summer vocal course at the Conservatory.

JOCELYN FOULKES

Zelzer Management to Present Events
in Chicago

CHICAGO, Oct. 5.—The Harry Zelzer Concert Management will present Ruth Draper for three performances at the Civic Theatre on Oct. 17 and 18. The Original Ballet Russe will play at the Civic Opera House for eight perform-

ances opening Oct. 20 and ending Oct. 25. Veloz and Yolanda come to the Civic Opera House for three performances, opening Oct. 30 and ending Nov. 1. On Nov. 16 the Don Cossacks, Serge Jaroff, conductor, will give an afternoon and evening performance at the Civic Opera House.

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MILWAUKEE GROUPS PREPARE PROGRAMS

Await Visits of Chicago Symphony—Wisconsin Orchestra Lists Seven Concerts

MILWAUKEE, Oct. 5.—Music lovers are promised one of the most interesting seasons presented here in years and all associations are busy with their Fall campaigns.

The season opens Oct. 20 with the first of ten concerts by the Chicago Symphony, Dr. Frederick Stock conducting. This is the twenty-seventh season of concerts by this orchestra in Milwaukee. Carlo Chavez will be guest conductor in February. Margaret Rice is manager of these concerts. Miss Rice will also present Robert Casadesus on Nov. 16, Ruth Draper and the Ballet Russe de Monte Carlo.

The Arion Musical Club opens its season on Oct. 20th with Paul Robeson. They also present the Cincinnati Symphony, Indianapolis Symphony, Jascha Heifetz, Helen Traubel and a performance of Mendelssohn's 'Elijah' with the Arion chorus, Hermann Nott conductor.

Sinfonietta Lists Soloists

The Milwaukee Sinfonietta Dr. Julius Ehrlich, conductor, starts its series on Oct. 29 with the Pro Arte string quartet as soloists with the orchestra. The next concert will feature four pianists in the Bach Concerto for four pianos. It will play the usual New Year's program presenting "A night of hits." Soloists will be announced later. The next program brings a vocal quartet giving Brahms's 'Liebeslieder' waltzes. The final concert will offer 'Peter and the Wolf' by Prokofiev.

The Civic Concert Association opens Nov. 11 with Dorothy Maynor, and continues with Richard Crooks, Nathan Milstein. The Minneapolis Symphony with Vladimir Horowitz, pianist, as soloist under Mitropoulos.

The Wisconsin Symphony, Jerzy Bojanowski, conductor, has planned seven concerts on seven themes for its Winter series. Most of the concerts are to be given on Sunday afternoons at the Auditorium. They open on Oct. 21 with a program of "Musical Contrasts, Old Masters and Moderns" featuring Rubin-



PREPARING 'SALOME' FOR A MEXICAN AUDIENCE

(Left to Right) Dorothee Manski, of the Metropolitan Opera, Ferdinand Wagner, Assistant Stage Manager of the Opera in Mexico City, and Rose Pauly, of the Metropolitan, Pause on the Steps of the Opera After a Rehearsal of Strauss's 'Salome' in the Mexican Capital

off, the violinist, as soloist. Soloists for the second concert will be Milwaukee's Duo-pianists, Irving Mantey and LeRoy Umbs playing a MacDowell concerto. Other soloists will be Burton Lynn Jackson, marimba virtuoso, William Franklin, Negro baritone; 'cellist, Ennio Bolognini, and last, 'Pan American Night' with Carola Goya, dancer, as solo artist.

ANNA R. ROBINSON

LIST NEW SERIES FOR PHILADELPHIA

Matinee Musicale Club and Dr. McCurdy Prepare Programs—Marriner to Lecture

PHILADELPHIA, Oct. 5.—The Matinee Musical Club, Julia E. Williams, president, anticipates a busy season opening with the annual luncheon on Oct. 28 at which guests of honor will include Charles Wakefield Cadman, Mrs. Guy P. Gannett, president of the National

Federation of Music Clubs, and Lord Marley, chairman of the British Empire Parliamentary Advisory Council of Art. Musical programs will include a Gilbert and Sullivan concert with Muriel Dickson and John Dudley; a December performance of Handel's 'Messiah', and events enlisting the participation of Hilde Somer, pianist; Robert Elmore, organist; George Lapham, tenor; Clifford A. Woodbury, baritone; Mary and Virginia Drane, violinists, and club artists and organizations. Leaders of the various club groups are: Nicholas Douty, vocal ensemble; Ben Stad, string ensemble; Dorothy Johnstone Baseler, harp ensemble; Agnes Clune Quinlan, piano ensemble; Harry A. Sykes, chorus.

Guy Marriner, pianist and assistant director in charge of music for the Franklin Institute and Franklin Museum, will bring his eighth annual series of lecture recitals on Oct. 12. The series includes fourteen programs. Mr. Marriner will also continue as special lecturer in music at the University of Pennsylvania School of Fine Arts. Among other local lecture-recital series will be Frances McCollin's 'Talks' on the Philadelphia Orchestra's programs.

To Offer American Works

Dr. Alexander McCurdy, head of the organ department at the Curtis Institute of Music and musical director and organist at the Second Presbyterian Church, announces a notable series of performances of major choral work, composers to be represented including Bach, Brahms, Buxtehude, Debussy, Dubois, Dvorak, Franck, Mendelssohn, Mozart, Thiman and Verdi. Also included are Leo Sowerby's 'Forsaken of Men' and Randall Thompson's 'Alleluia'. Richard Purvis, young Philadelphia organist and composer, will have three works given; a 'Magnificat', a 'Mass of Saint Nicholas', and 'Legend of Judas Iscariot'. Recitals by Robert Elmore, Claribel G. Thompson, and other organists are also planned. Named as solosits are Barbara Thorne, soprano; Nancy Fishburn, contralto, and Robert Gay, baritone, of the Philadelphia Opera Company, and George Lapham, tenor. Orchestral accompaniments for several of the works will be provided by Curtis Institute instrumentalists.

WILLIAM E. SMITH.

NEW SCORE SERIES USES ARROW SYSTEM

Hampton Publications Issues Miniature Scores With Wier Device

Hampton Publications, Inc., have acquired the rights to use the arrow system of score reading created, and in the course of being patented, by Albert E. Wier for a series of inexpensive volumes to be called the Hampton Miniature Arrow Score Series.

The arrow system has already been applied to the symphonic and chamber compositions of Bach, Beethoven, Brahms, Schubert, Schumann, Mozart, Haydn, Tchaikovsky and other composers. Nine more volumes will be published before Jan. 1, 1942 in the Hampton Series. They will contain overtures, suites, rhapsodies, and ballet music by Tchaikovsky, Borodin, Enesco, Glière, Dvořák, Brahms, Goldmark, Mendelssohn, Grieg, Schubert, Schumann, Weber, Bizet, Debussy and other composers.

Three volumes have been issued by the Hampton Publications devoted to minor orchestral works which are often played in concert, broadcast and recorded performances. The first volume contains Rimsky-Korsakoff's 'Scheherazade' and 'Russian Easter' Overture; the second contains eight of Mozart's overtures and four of Gluck's overtures; and the third volume contains seven overtures by Beethoven. All of the works in these volumes are preceded by concise critical and historical information. The scores will be obtainable at a very low cost in the Hampton edition. The seven Beethoven overtures in Volume 3, for example, would have cost more than five dollars, that is, about eighty cents each, in 1939, before the war began. With this volume in the Hampton series costing one dollar, the price of the overtures is reduced to less than fifteen cents each.

Lys Swoboda Sings at Hyde Park

Lys Swoboda, soprano, included among her recent engagements an appearance at a musicale given by Mrs. Eleanor Roosevelt at Hyde Park on the afternoon of Aug. 19.

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TWELFTH CHICAGOLAND FESTIVAL HELD**Soldiers Field Is Filled to
Capacity by Audience at
Annual Event**

CHICAGO, Oct. 5.—A cast of 13,000 vocalists and instrumentalists proved a potent magnet in filling Soldiers Field to capacity for the twelfth annual Chicagoland music festival on Aug. 16. The program began promptly at 7 o'clock and continued with unabated enthusiasm until almost 11, the audience of 85,000 or more persons remaining practically intact until the final salute to the American flag and the singing of the national anthem.

Giovanni Martinelli drew heartwarming applause for his exceptionally fine singing of several operatic arias.

Preliminary contests reduced 1,000 vocal tryouts for best woman and man singers to four. For the first time, the festival audience was privileged to hear and approve of the judges' ultimate choice. Barbara Russell, contralto, of this city and Earl Thiel, baritone, of Milwaukee, were selected by the committee: Hans Lange, associate conductor of the Chicago Symphony; Rosa Raisa and Edith Mason, sopranos. Alice Hansen, soprano, and Earl Rickel, tenor, were the runners-up.

Variety of Events Entertain

There was a kaleidoscopic whirl of events throughout the evening. The Bengal Guards of Orange, Tex., a unit of 125 girls, ages ranging from six to eighteen years, whose precision drill work and colorful costumes, provided one of the high points of the evening. A band of 1,500 accordions, and an orchestra of 150 marimbas, were other spectacular events. The Illinois Rural Chorus of the University of Illinois, 400 strong from twenty-two counties in the state, entered the field in horse drawn hayricks.

Philip Maxwell, director and guiding genius of the festival sponsored by the Chicago Tribune, introduced each event. From the south end of the field, the boys and girls of the Wewoka, Okla. high school, in attractive uniforms, began the proceedings with first-rank drills, many lithe young Indians being present with this group. At the other end of the field the scarlet uniforms of the Palatine Township highschool band performed some fancy stepping that elicited much applause.

After the opening spectacle, Mr. Maxwell announced the winners of the various contests, the final results of many local contests, community festivals, etc. held prior to the Chicagoland event.

The Festival Negro chorus of 1,000 voices, directed by J. Wesley Jones, marched across the field to assigned places in the stand, singing 'With Joy in My Heart I'm Marching to the Throne of God'. Later came the beloved 'Swing Low, Sweet Chariot' and other spirituals from this chorus. Virginia Davis, lyric soprano, was soloist with this chorus.

Massed Band Plays for Marching

Then, from every entrance of the field poured the hundreds of marching units, whose colorful costumes, gave a dazzling effect. Massed with 3,000 brass bandmen in the center, the plectrophonic band of 3,000 at the north end and the accordion band of 1,500 at the south end, 8,000 youngsters at a given signal, raised as many American flags aloft.

The massed band, playing 'Officer of the Day' by Hall, was conducted by K. W. Resur, leader of the Carillon band of Gary, Ind. Mr. Resur was winner of the class A conductors in the day's contest. Marcel Ackermann of the Wurlitzer Concert band of this city, winner in class C, next lead the massed band with 'March of the Champions' by Huffer.

Captain Howard Stube, president of the Chicago Public School Band association, lead the combined accordion band, the plectrophonic band, and the massed chorus.

Henry Weber, musical director of the festival, conducted the 100 piece Festival Symphony, in several selections, besides providing excellent orchestral accompaniments for the various soloists.

The 150 piece marimba orchestra, directed by Clair Omar Musser, provided both visual and tonal effects unusually artistic. At least 1200 lights glowed against the marimbas' pipes, changing in color according to the intensity and mood of the music played.

The match lighting ceremony, one of the festival's most durable delights, carried the same thrill as of former years. The stadium was completely darkened. At a signal from the master of ceremonies, everyone in the vast audience struck a match at the same time. Striking a match sounds prosaic enough, but anyone who has never seen 85,000 persons striking matches in the dark at the same moment can scarcely conceive of its ceremonial impressiveness.

Community Singing Added

Carl Craven and Frank Bennett, potent propellers of community singing, easily aroused the vast audience to join in the choruses of several well-known popular songs.

As a tribute to Paderewski, his own recording of the Minuet was played, a grand piano standing alone in the vast field. The traditional closing feature of the festival, the 'Hallelujah' chorus from Handel's 'Messiah' was sung by the massed chorus, directed by Dr. Edgar Nelson. With the audience joining in the singing of 'The Star Spangled Banner' the twelfth and greatest of the festivals ended.

Each year, some particularly noteworthy item of immense popular appeal is given prominence. This year's event was a magnified interpretation of 'Injun Summer', the world famous cartoon drawn many years ago by John T. McCutcheon. As the strains of Victor Herbert's 'Indian Summer' played by the festival orchestra, conducted by Mr. Weber, were heard, the 'Injun Summer' pageant was colorfully enacted in the center field. Mr. McCutcheon, riding about the field in a carriage drawn by two white horses, which he later confessed was his youthful idea of ultimate achievement, explained at the finish of the pageant, how the cartoon, 'Injun Summer' came into being. Q.

Dallas Light Opera Season Concluded

DALLAS, Oct. 5.—The season of Opera Under the Stars, given at Fair Park Casino, under the direction of J. J. Schubert, closed on Sept. 3 with 'The Chocolate Soldier'. The series of operas began in June, and plans have been made for a return engagement next Summer. Performers included Marta Errolle, Bernice Clair, Nancy McCord, Joan Roberts, Nina Varela, Alexander Gray, Robert Schaffer, Edward Ro-ecker, Frank Hornaday and others.

M. C.

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WEST VIRGINIA HEARS GREENBRIAR FESTIVAL

Fourth Annual Series of Events
Held at White Sulphur
Springs in August

WHITE SULPHUR SPRINGS, W. VA., Oct. 5.—West Virginia's fourth annual Greenbriar Music Festival was held on Aug. 15 through 17 at White Sulphur Springs. The state-wide contests open to students of voice, piano and violin drew sixty-two musicians this year. They are sponsored by the state Federation of Music Clubs. Local chapters of the Federation make the arrangements. Dr. John A. Hoffman, dean and director of the Cincinnati Conservatory of Music, served as chairman of the judges again this year. He was assisted by Mrs. Hoffman, Philip Scharf and Dr. J. Henry Francis. The winners were: Sydney Allsopp, first in the senior piano section, with Vivian Schleusener a very close second; Ella Nash top, honors in senior voice with Jeanne Monroe second and Charles Zakaib, honorable mention. Richard Byrne was named first in violin.

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Junior winners include Anna Mae Foresman, first in piano, with Lois Knight second; junior voice winners were Margaret Freeland and Nelda Jarvis in that order.

On the second evening of the Festival the Madrigal Singers of Clarksburg; trained by Clarence C. Arms, performed old English madrigals in Elizabethan costume. Bach's concerto for two violins was performed by Lon Chassy, director of the Greenbrier Symphony, Kenneth Wood, violin professor of the state University and Volney Shepard, head of the piano department at the University.

The climax of the Festival came with a concert by the Huntington (West Va.) Symphony under Raymond A. Schoewe. The interesting program opened with Chadwick's 'Jubilee,' continuing with the Handel 'Water Music,' Eloise Campbell Long sang Massenet's 'Il est Doux.' Mr. Shepard was soloist in Rubinstein's D Minor Concerto for Piano. The program ended with Rimsky-Korsakoff's 'Scheherazade' and the encore was the third act prelude from 'Lohengrin.'

MILWAUKEE ENJOYS TEN PARK CONCERTS

Bojanowski Leads Wisconsin
Symphony Summer Series—
Soloists Heard

MILWAUKEE, Oct. 5. — The county park Commission ended its annual "Music Under the Stars" series at the Emil Blatz Temple of Music in Washington Park on Aug. 19. Ten concerts were given with the Wisconsin Symphony, Jerzy Bojanowski conducting and a well known soloist at each concert. This was the third and most successful season of the out of door concerts. The month of August brought Helen Jepson, Metropolitan Opera soprano and the Milwaukee Sinfonietta under Dr. Julius Ehrlich conducting. Miss Jepson sang airs, principally from Bizet's 'Carmen', 'Die Fledermaus' by Johann Strauss and the air 'With All My Heart', from 'The Great Waltz.' There were also gay 'Les Filles de Cadiz', and as encores 'Love's Old Sweet Song' and 'The Last Rose of Summer.' The Sinfonietta's share of the program was principally Johann and Josef Strauss: 'The Blue Danube', 'Liebeslieder', the 'Perpetuum Mobile' and others.

The following week came Marion Claire, opera and radio soprano, James Newill, radio baritone, and the Wisconsin Symphony under the direction of Henry Weber. The orchestra presented Weber's 'Euryanthe' Overture, the 'Love Scene' from Victor Herbert's Serenade for strings, Gliere's 'Sailor's Dance' and Tchaikovsky's 'Romeo and Juliet' Overture, Miss Clair sang some charming songs by Kalman, Romberg and Victor Herbert and several duets with Mr. Newill. With raindrops spattering the audience the duettists cheerfully returned and sang the duet from Noel Coward's 'Bittersweet', as an encore.

At the next concert on Aug. 12 it turned cool and 35,000 people huddled in coats and blankets to hear John Charles Thomas. The Wisconsin Symphony, guided by Mr. Bojanowski accompanied Mr. Thomas in 'Our Home in Provence' from 'Traviata'; 'An Enemy of His Country' from 'Andrea Chenier'; 'The Calf of Gold'

from 'Faust'; the 'Carmen' Toreador song; and, as a demand encore, the 'Largo al Factotum.' The orchestral accompaniments were exceptionally artistic and well done under the baton of Mr. Bojanowski. Mr. Carroll Hollister, Mr. Thomas's companion for many years, took over the piano for the smaller efforts, two songs by Carrie Jacobs Bond, 'Fulfillment' by Russell, 'I Hear a Forest Praying' by Peter de Rose and 'David and Goliath' by Malotte. The Orchestra gave a fine reading of 'Barber of Seville' Overture, the Introduction to Act Three from 'Lohengrin', Victor Herbert's 'Irish Rhapsody' and the Strauss 'Vienna Life'. There was also a charming Serenade with a melodious Spanish flavor composed by James Diego Innes, the associate conductor.

In the final Park concert on Aug. 19th with 50,000 music lovers in the audience the solo artists were James Melton and Francia White radio stars and the WPA Orchestra under Mr. Bojanowski. Miss White's solo group included 'One Fine Day', from 'Madam Butterfly' and 'The Maids of Cadiz.' She was also heard in several duets with Mr. Melton. Mr. Melton sang 'M' Appari', from 'Martha', Schubert's 'Serenade', 'A Little Irish Girl' and of course 'Shortnin' Bread'. The Orchestra played the march from 'Tannhäuser', the Largo from Dvorak's 'New World' Symphony, dances from Moniuszko's 'Halka' and 'Waltz of the Flowers' from Tchaikovsky's 'Nutcracker Suite'.

ANNA R. ROBINSON

COLUMBUS PRESENTS NEW EXTRAVAGANZA

'By Dawn's Early Light' Given at
State Fair with Local and
Visiting Artists

COLUMBUS, Oct. 5.—The week of Aug. 25 was State Fair week in Columbus, and the musical and dramatic spectacle 'By Dawn's Early Light' was presented daily and heard by approximately seventy thousand persons. This musical cavalcade was developed exclusively for the State Fair and no other fair in the United States has ever attempted such a production. The special revolving stage designed by the producer, is one of the largest portable stages in the world.

Heading the extravaganza was the Catharine Littlefield ballet. The 'Marching Men of Music' were augmented by a female chorus and the baritone soloist was John Charles Gilbert. The prima donna was Maxine Cassaretto and the comedian, Joe Jackson. Also in the cast were Charles Lum and John Ratto. A band of sixty pieces was led by Alphonse Cincione.

The only local performers to participate were the members of the Stella J. Becker Dance Group who danced with the Littlefield ballet and also presented a ballet of their own. Those dancing in this group were Jeane Canode, Lenore Lortz, Mary Haney, Martha Blocker, Joan Eberle, Carolyn Cates, Lovetta Hammond, Maxine Oney, Margaret Davis, Joanne Hunter, Sybil Gramlich, Ruth Shively, Joan Vickerman, Beatrice Benfer, Dolores Goodell, and Viola Alkire. The Becker dancers also appeared in the new Music Hall on the fairgrounds. A program was presented every day.

The newly organized Columbus Philharmonic Association has announced its



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officers for the coming year. The president is Irving J. Stone, Mrs. Henry C. Lord is vice president, Mrs. M. J. Clymer secretary and Judge Lytel Zuber is treasurer. Chairman of various committees are Norman Nadel, Eugene Weigel, Chester Young, Gertrude Schneider, Philip Rabin and Carl Everson.

Izler Solomon, of Chicago, director is replacing Abram Ruvinsky as conductor of the Columbus Orchestra.
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LOS ANGELES HEARS QUARTET AND TRIO

**Mrs. Coolidge Presents Series
by London, Coolidge and
University Ensembles**

LOS ANGELES, Oct. 5.—Elizabeth Sprague Coolidge recently presented ten concerts, five free and five in co-operation with the university of Southern California. Four concerts by the revived London String Quartet were given, three of them in the Central Library in downtown Los Angeles, and one on Sept. 14 in Thorne Hall, Occidental College. On Sept. 21 the reorganized Coolidge Quartet was heard. Five Beethoven Trio and Sonata programs by the University Trio were offered in Hancock Auditorium, on the University of Southern California campus on Sept. 15-19.

The London String Quartet was easily re-assembled here because C. Warwick Evans, Thomas Petre and John Pennington are residents. William Primrose came on from New York. The Library programs, under the direction of Gladys Caldwell, music and art librarian, were given Sept. 4, 8 and 11. The first night audience included Stravinsky, Adolph Bolm, Milhaud, Schönberg, Anthony Collins, Mario Castelnuovo-Tedesco, Ernest Toch and William Grant Still. Each program contained a modern work dedicated to Mrs. Coolidge. The first was by Milhaud, the second by Malipiero, the third by



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Castelnuovo-Tedesco and the fourth by Frank Bridge.

The Coolidge Quartet is now made up of William Kroll, first violin; David Dawson, viola; Naoum Benditzky, 'cello; and Jack Pepper, second violin. A first performance of Benjamin Britten's Quartet in D, completed for Mrs. Coolidge this Summer in California, attracted the attention of the musical public. The University Trio had Henry Temianka as violinist this year in place of Antonio Brosa, who was ill. C. Warwick Evans, 'cellist, and Gunnar Johansen, pianist, completed it. Their Beethoven playing was a distinct contribution to community music life.

ISABEL MORSE JONES

New Orleans Symphony Adds to Personnel

NEW ORLEANS, Oct. 5.—The New Orleans Symphony, Ole Windingstad conductor, has augmented its personnel to seventy musicians and has secured the services of the Polish violinist, Joseph Geringer, as concertmaster. The guest artists include Sidney Foster, pianist, Dec. 2; Isaac Stern, violinist, Jan. 13; Sari Biro, pianist, Jan. 29; Egon Petri, pianist, March 17, and Karin Branzel, contralto, March 31. Mr. Geringer will appear as concertmaster and soloist at the opening of the season on Nov. 18. H. B. L.

Earle Spicer to Sing with N. Y. U. Glee Club

Earle Spicer has been engaged as guest soloist with the New York University Glee Club at their Town Hall concert on Dec. 13. Other early engagements include: Middlebury College, Vt., Ward-Belmont School, Nashville, Tenn.; State Teachers College, Newark, N. J.; Westchester Women's Club, Mt. Vernon, N. Y.; Limestone College, Gaffney, S. C.; Cortland Music Association, High Point College, N. C.; Women's Club of Maplewood, N. J.; Brenau College, Ga.; and Springfield, Vt.

Gorodnitzki to Play at Columbia

Sascha Gorodnitzki, pianist, will open Columbia University's fourteenth concert series of the Institute of Arts and Sciences in their McMillin Theater on Nov. 1 under the direction of Dr. Russell Potter. This will be the first of Mr. Gorodnitzki's seven appearances in New York during his forthcoming twelfth American tour, which will take him into the South, Havana, Cuba, and the West.

NEW OPERA COMPANY LISTS ITS SCHEDULE

**Dates of Performance for 'Cosi fan
Tutte', 'Pique Dame', 'Macbeth' and
'Vie Parisienne' Given**

With one week of rehearsals remaining before the opening of its first season on the evening of Oct. 14, the New Opera Company announces the day-by-day schedule of the performances of the four operas in the first season's repertoire, as follows:

Mozart's 'Cosi fan Tutte', in Italian, conducted by Dr. Fritz Busch, staged by Hans Busch, scenery designed by Eugene Dunkel, costumes designed by Marco Montedoro: Oct. 14 through Oct. 21, with matinee Saturday, Oct. 18, and no performance on Oct. 20.

Tchaikovsky's 'Pique Dame', in English, conducted by Herman Adler, staged by Dr. Lothar Wallerstein, scenery designed by Mr. Dunkel, costumes designed by Ladislaus Czettel: Oct. 22, 23, 25, 26, 28, 31; Saturday matinee, Nov. 1.

Verdi's 'Macbeth', in Italian, conducted by Dr. Fritz Busch, staged by Hans Busch, scenery by Dr. Dunkel, costumes by Mr. Montedoro: Oct. 24; Saturday matinee, Oct. 25; Oct. 29, 30; Nov. 1, 2, 4.

Offenbach's 'La Vie Parisienne', in new English version by Felix Brentano and Louis Verneuil, with lyrics by Marion Farquhar, conducted by Antal Dorati, staged by Felix Brentano, scenery and costumes by Mr. Montedoro: Nov. 5 through Nov. 11, with matinee on Saturday, Nov. 8, and no performance on Nov. 10.

The two-week season by the Ballet Theatre will begin on Nov. 12, with a performance schedule yet to be announced.

Hayes Opens Fall Tour

Roland Hayes was to open his tour in Nashville, Tenn., on Oct. 8. En route north he will be heard in recital at Winston Salem, N. C., Washington, D. C., where he has been re-engaged by Howard University, and Trenton, N. J. Continuing his Fall appearances in the middle west and eastern Atlantic states, Mr. Hayes is scheduled for a coast to coast tour after the first of the year. He will appear as soloist with the New York City Symphony on Nov. 23 at Carnegie Hall.

Los Angeles Hears Scandinavian Chorus

LOS ANGELES, Oct. 5.—A Scandinavian benefit concert on Sept. 24 introduced a new male choir, the Viking Chorus, directed by Benjamin Edwards and enabled Haimo Haitto, Finnish violinist, to make his Western debut. The choir has an exceptional bass section and excels in color and tonal variety. Mr. Haitto's playing was extraordinary but the choice of "fireworks" for this program was not well advised. He has exceptional ability. I. M. J.

William Hacker Is Conductor and Soloist at Lake George Symphony Concert

BOLTON LANDING, N. Y., Oct. 5.—The second Lake George Symphony concert was given in Bolton Central School on the evening of Aug. 24. William Hacker acted in the dual capacity of conductor and piano soloist. The orchestra numbers included Haydn's 'Surprise' Symphony, Mendelssohn's 'Italian' Symphony, and Adagio for strings by Samuel Barber, a 'Minuet Rococo' by Henry Holden Huss, and the 'Meistersinger' Overture. Mr. Hacker's solos included the Fantaisie Impromptu and the A Flat Polonaise of Chopin, and Scarlatti's B Minor Sonatina.

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HARRISBURG TO HEAR CADMAN SYMPHONY

Raudenbush to Conduct 'Pennsylvania' at Opening Concert of Twelfth Season

HARRISBURGH, PA., Oct. 5.—Charles Wakefield Cadman's Symphony No. 1, 'Pennsylvania', will be performed by the Harrisburg Symphony, George King Raudenbush, conductor, on Oct. 21, at the Forum of the Pennsylvania State Educational Building.

This will be the first presentation in the East of the Cadman work. Its world premiere was given in Hollywood, Calif., on March 7, 1940, by the Los Angeles Philharmonic, Albert Coates, conducting.

Petri to Be Soloist

The concert on Oct. 2 with Egon Petri, pianist, as soloist, will inaugurate the Harrisburg Symphony's twelfth season. Remaining concerts and soloists for the 1941-42 season include: Dec. 2, Helen Jepson, soprano; Dec. 30, Philadelphia Orchestra, Eugene Ormandy, conductor; Feb. 3, Anatol Kaminsky, violinist; March 17, Frederick Jagel, tenor; March 31, Philadelphia Orchestra; and April 28, Edward Kilenyi, pianist. A series of five Young Peoples Concerts will also be presented during the season.

George Kugel to Open Artists Bureau in New York

George Kugel, for more than twenty years a manager of artists in Vienna and Paris, is now in America to remain permanently. Mr. Kugel plans to open his artists bureau in New York City early this Fall.

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London Prepares for New War Year

Promenade Season Concluded—Sir Henry Wood Wins Ovation—Plan Jubilee Series

LONDON, Sept. 24.—A record attendance was created at the Promenade concert season, the forty-seventh, which has just terminated at the Albert Hall. Moved by the tremendous ovation accorded him, Sir Henry Wood, who this year shared the direction with Basil Cameron, announced that he was looking forward to the jubilee celebrations of the Promenade concerts in the grand old hall. "I want to thank you from the bottom of my heart for your ready acknowledgement of the colleague of my choice this season, Basil Cameron, and I thank you, too, for having come in your tens of thousands now that our dear old Queen's Hall has gone," he declared. Excited by the news of the forthcoming jubilee, the audience of 5,000 yelled its appreciation and later gave the traditional feet-stamping accompaniment to Wood's own fantasia on British sea-songs—a work usually included in this program as a concession to popular taste.

Meanwhile arrangements are going ahead for the third war-time musical season. The Royal Philharmonic Society, another famous old London institution not to be daunted by any sort of blitz, announces its 130th season of six concerts at the Albert Hall. Malcolm Sargent is in charge of the first, early in September, which is to be a Dvořák Centenary Concert sponsored by the Czechoslovak Ministry. Leslie Howard conducts E. J. Moeran's Symphony in G Minor in October at a concert including works of Rimsky-Korsakoff, Delius as well as the Schumann piano Concerto, played by Moiseiwitsch. At the third concert we shall hear the first performance in England of Walton's violin Concerto, played by Henry Holst and conducted by Cameron. Sir Adrian Boult has a program of Arthur Bliss, Tchaikovsky and Elgar, and another of symphonies by Schubert, Sibelius and Beethoven. Particularly interesting will be the presentation announced for Jan. 17 of the Gold Medal of the Royal Philharmonic Society to Dame Myra Hess. It will be handed to her by Ralph Vaughan Williams as a token of her gallant services to the cause of music.

Dame Myra has, in fact, recently celebrated the 500th chamber music concert at the National Gallery with a characteristically brilliant piano recital of her own, and an organ has now been installed in the hall for performance of the entire series of Bach's chamber works with that instrument. It can now be revealed that the continuation of these concerts, which will surely become a permanent institution in London musical life, was made possible largely through the generosity of American and other musician friends, and Myra Hess

wishes to express publicly her infinite gratitude for the help that has come for her bold enterprise from all over the United States.

New Works to Be Played

Concerts of lesser-known works and first performances are not being neglected either, and the publishers, Boosey and Hawkes, announce a series of concerts at the Wigmore Hall at which we shall hear new compositions by Edmund Rubbra (whose orchestration of the Brahms-Handel variations was performed by Toscanini in New York); Alan Rawsthorne, a composer of original melodic and rhythmic gifts whose 'Three French Nursery Songs' are among the most delightful specimens of modern English songs; Alan Bush, the well-known champion of modern Russian music; Elizabeth Maconchy, and other members of the young British school. We are also promised a performance of the seldom-heard quintet for strings by Bruckner. We have heard a good deal, of late, of Shostakovich whose Concerto for piano, trumpet and strings does not exactly improve on better acquaintance. However, it is an astringent, dry sort of work not without its merits for those who like that sort of thing. It will be interesting to hear again his piano and cello Sonata to be broadcast by William Pleeth and Margaret Good. A recent broadcast of Aaron Copland's 'Quiet City' under Julius Harrison, made a moving impression and went some way towards establishing the reputation in this country of a most gifted musician whose works are still too little known to us. During a radio talk on American music, works by Carpenter, Roy Harris and Samuel Barber will be heard.

Another interesting broadcast will deal with the present-day activities of the famous Dolmetsch family, for it must not be imagined that since Arnold Dolmetsch died last year the grand old man's workshops at Haslemere for the manufacture of harpsichords, viols, recorders and lutes has been abandoned. On the contrary, the Dolmetsch tradition is still alive, and though war conditions prevent a full-fledged festival of ancient music at Haslemere, as in the old days, the Dolmetsches have organized concerts of harpsichord and lute music in aid of Red Cross organizations, and the famous instruments are still being made.

The BBC has just celebrated the anniversary of its 'Music of Britain' series, a feature broadcast six nights a week and which is intended to give listeners a composite picture of English musical life—amateur and professional, old and new, traditional music and composed music. The range has been vast: madrigals and string music from Elizabethan days are placed cheek by jowl with present-day examples of Elgar, Delius and their contemporaries. There has been fiddling and piping from Ulster, and traditional songs from all the English counties. Scotland has contributed an ancient Mass written by a Scottish priest in the days of Palestrina, and Ian Whyte has given extraordinary performances of Scottish dance tunes.

From Wales songs have been brought from the remote mountainous regions and villages, and Hugh Macpherson fetched singers of Gaelic songs by plane from the farthest Hebrides to record in the studios in Glasgow. To mark its anniversary, the North American Service of the BBC will carry special programs, from Sept. 21 to Oct. 4, chosen from the high spots of the past year. Composers will come to the microphone to comment on their own works, and Sir Edward Elgar's own recording of his overture 'Cockaigne' will be heard, as well as Purcell's music to the 'Fairy Queen', Arne's Shakespeare settings, and the famous Ceildhe Band from Ulster with its fascinating jigs and reels.

The Vic-Wells Ballet has just finished a highly successful season conducted by Constant Lambert at a West End theatre in London, and plans for intimate opera on a small scale in the provinces are announced by the Committee for the En-

couragement of Music and the Arts. Symphony concerts, chamber works, first performances, ballet and even opera—such is the schedule for England's third war-time season. Decidedly, musicians in England are 'carrying on'.

EDWARD LOCKSPEISER

FORM SERVICE GROUP

Army, Navy and Marine Corps Committee to Advise on Music

WASHINGTON, Oct. 3.—The Army, Navy and Marine Corps have formed a subcommittee, with Dr. Harold Spivacke, chief of the Music Division of the Library of Congress, as chairman, for the purpose of advising on all matters pertaining to music in the camps.

The committee of thirteen will function under the joint Army and Navy Committee on Welfare and Recreation. It will also aid in co-ordinating plans for the musical entertainment of soldiers in communities outside the posts.

Other members of the subcommittee are Glenn Cliffe Bainum, band director of Northwestern University; Marshall Bartholomew, director Yale University Glee Club; Fred W. Birnbach, secretary American Federation of Musicians; C. V. Buttelman, executive secretary Music Educators' National Conference; Eric T. Clarke, administrative secretary Metropolitan Opera Association, Inc.; Harry Fox, general manager Music Publishers' Protective Association; Fred Holtz, president National Association of Band Instrument Manufacturers; Edwin Hughes, president National Music Council, Inc.; A. R. McAllister, president National School Band Association; Mrs. Vincent Ober, defense chairman National Federation Women's Clubs; Lucy Monroe; Noble Sissle, president Negro Actors' Guild, Inc.

A. T. M.

NEW ORLEANS PLANS

Philharmonic Series to Present Beethoven Ninth under Ormandy

NEW ORLEANS, Oct. 5.—The outstanding feature of the Philharmonic Society's series of concerts for the coming season will be the Beethoven Ninth Symphony presented by the Philadelphia Orchestra under the direction of Eugene Ormandy. The soloists will be Judith Heellwig, soprano; Enid Szantho, contralto; Jan Pearce, tenor, and Mack Harrell, baritone. The Tulane-Newcomb festival choir, augmented, is being trained by Maynard Klein, its young director.

José Iturbi, pianist, will inaugurate the season on Nov. 19. He will be followed by Jussi Bjoerling, tenor, on Dec. 8. Nathan Milstein, violinist, will give a recital on Dec. 18. On Jan. 25 and 26 the Philadelphia Orchestra will appear. Dimitri Mitropoulos will return with the Minneapolis Orchestra for two performances on Feb. 20 and 21. Helen Traubel, soprano, will replace Kirsten Flagstad on March 6. Emanuel Feuermann, cellist, will appear as soloist with the Cincinnati Orchestra, Eugene Goossens, conductor, on March 23; and Vronsky and Babin, duo-pianists, will close the series on April 13. Corinne Mayer is president of the society.

H. B. L.

Leonard Warren Begins Tour

Leonard Warren, baritone of the Metropolitan Opera, began a tour of the Maritime Provinces with an appearance at Charlottetown, P. E. I., on Oct. 6.



MICHIGAN COMMUNITY CONCERT GROUPS MEET
Officers, Representing Community Concert Committees in Seven Michigan Cities, Seen at the Annual State Conference of Michigan Community Concert Associations

LANSING, MICH., Oct. 5.—The annual state conference of Michigan Community Concert Associations was held at the Olds Hotel on Sept. 16. Attending were officers representing seven Michigan cities: Battle Creek, Bay City, Flint, Jackson, Kalamazoo, Lansing and Saginaw. Holland and Monroe will be represented in future conferences. The meeting was presided over by Mrs. V. E. LeRoy, Secretary of the Matinee Musicale of Lansing. In the picture are:

Seated (from the left): Mrs. R. M. Kempton, secretary, Community Concert Association, Saginaw; Margaret Campbell, secretary and treasurer, Community Concert Association, Bay City; Mrs. Christian Hermann, president Michigan Federated Music Clubs, and board member Matinee Musicale-Community Concert Association, Lansing; Mrs. W. T. MacWhinney, president, St. Cecilia Society-Community Concert Association, Flint; Mrs. W. I. Fell, vice-president and general chairman, Community Concert Association, Battle Creek; Mrs. Alfred E. Curtenius, president, Community Concert Association, Kalamazoo.

Standing (from the left): Mrs. Bruce Stone, vice-president, Matinee Musicale-Community Concert Association, Lansing; Mrs. H. W. Haddock, chairman of board of directors, Community Concert Association, Bay City; Mrs. M. D. Bildner, secretary, Community Concert Association, Jackson; Mrs. Paul Tammi, assistant secretary, Community Concert Association, Battle Creek; Arthur Wisner, manager Chicago Office Columbia Concerts Corporation and western manager Community Concert Service; Mrs. Phil Ross, secretary, Community Concert Association, Battle Creek; Mrs. V. E. Le Roy; Ward French, vice-president Columbia Concerts Corporation and general manager Community Concert Service; and Mrs. H. C. Robinson, secretary, St. Cecilia Society-Community Concert Association, Flint.

Opera at Sadler's Wells

Still functioning in spite of air raids, the Sadler's Wells Opera Company in London recently produced Arne's 'Thomas and Sally' and Purcell's 'Dido and Aeneas'.

WASHINGTON "POPS" SERIES ACCLAIMED

New National Symphony Concerts Attract Throngs to Riverside Stadium Events

WASHINGTON, D. C., Oct. 5.—Washington has had its first taste of beer with Bach, Berlioz and Bizet. The self-consciousness that came at first from tinkling bottles and glasses while the symphony was playing has disappeared. And now everyone is having a good time.

The "pops" concerts as produced by the National Symphony arrived in Riverside Stadium on Sept. 22. Since that time between 3,000 and 4,000 persons have gathered around the tables, or occupied the regular balcony seats twice weekly—on Mondays and Thursdays—for music in the style of old Vienna.

Hans Kindler, the orchestra's regular conductor, gave the new enterprise his blessing by appearing on the podium the first night. He presented a program that went from Bach to Gershwin by various attractive detours, and the large audience begging for encores, all but made the genial, ready-to-please orchestra master miss a late train for Toronto.

First 'Cellist Conducts

On subsequent nights conductors have included Rudolf Ganz, a favorite in Washington, and a newcomer from the National Symphony's ranks, Howard Mitchell, who, on Sept. 29 made his debut as conductor. He led his colleagues so well that he was immediately given another concert later in the "pops" series. He is the orchestra's first 'cellist.

The soloists have included the exotic Elsie Houston and the inimitable Sigurd Rascher, saxophonist. Scheduled to appear are Margaret Speaks, soprano, and Arthur Wittemore and Jack Lowe, duo-pianists.

The staging of these concerts, modeled after the famous Boston "pops," is the work of J. P. Hayes, the National Symphony's new and young manager. He was fired not only with the conviction that a series of programs modeled after the famous Boston "pops" would be nice in defense-scrambling Washington, but also by the urge to give his musicians more work. On short notice he converted a huge barn-like area that has harbored boxing and wrestling matches, ice follies, walkathons and swing sessions into a concert place. He draped the steel rafters with gold and blue bunting, installed 240 tables and set up a cuisine.

Two Intermissions

Evermindful that the "pops" idea was intended for the twenty-five-seat holders as well as for the \$1 table chair sitters, Hayes arranged for two intermissions. It was found impossible to carry the liquid and other refreshments to the bleacherites, so they come and get it during the two recesses at lunch counters. There is just one difficulty about this. The District's alcohol beverage control laws insist on no standees around bars. So instead of stretching their legs with a beer, the non-table patrons hurry for the nearest crate or beer case.

Despite this handicap for some 2,500 of its first night patrons, the orchestra's press director afterward gave out these statistics: 5,064 bottles of beer, ale and pop and seventeen cases of wine

quaffed. Also consumed were a slew of ham sandwiches, hot dogs, popcorn and chili.

JAY WALZ

Eleanor Steber Sings in Havana

HAVANA, Oct. 5.—Eleanor Steber, soprano of the Metropolitan Opera, was heard as Marguerite in 'Faust' in Havana on Sept. 30 with the Gran Compañia Internacional de Opera. Miss Steber returned to the United States immediately after to begin concerts and broadcasts which precede her re-entry into the Metropolitan Opera.

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NEW MUSIC: Patriotic Works, Two-Piano Novelties and Vocal Works Published

TWO-PIANO NOVELTIES OF WHIMSICAL HUMOR

DUO PIANISTS in search of novelties will find program numbers of piquant flavor in four more arrangements for their medium that Homer Simmons has made from his 'Alice in Wonderland' Suite, which are published by J. Fischer & Bro. These most recent additions to the series are, 'The Queen of Hearts', 'The Cheshire Cat', 'The Dormouse' and 'The Lobster Quadrille'.

All of these compositions have a whimsicality that is eminently appropriate to the source of their inspiration and, consequently, they provide rewarding material for the performers. 'The Queen of Hearts' is a jig; 'The Cheshire Cat', a cakewalk; 'The Dormouse', a sarabande, and 'The Lobster Quadrille', a reel. While all would seem to be infallibly effective and are pianistically well designed, perhaps if any preference is to be expressed 'The Cheshire Cat' and 'The Lobster Quadrille' may claim to be the most engaging by a slight margin. The least difficult is 'The Dormouse', the shortest and, naturally, the slowest of all; the others all demand a well-developed technical facility.

The same publishing house has also issued a new organ piece of impressive character by Richard Keys Biggs, entitled 'Star of Hope' ('Salve Mater'). Only four pages in length, it is a piece essentially usable and useful for many occasions. It is well-written, dignified and grateful organ music.

WORK BY HARVEY GAUL HEADS PATRIOTIC PIECES

IN seemingly endless procession new patriotic compositions, only a few of which rise above the level of mediocrity, are being brought out. Most of them are songs for solo voice or unison singing, but, by contrast, Harvey Gaul has written a "choral rhapsody" for mixed voices, soloists and the spoken word, with accompaniment for four hands on one piano, and with it has produced a work of the highest artistic order. It is a setting of an excerpt from Shakespeare's 'Richard the Second' and under the title, 'This Dear, Dear Land', it is published by the H. W. Gray Co.

The twenty-three lines used are those beginning "Methinks I am a prophet new inspired", and not only does Mr. Gaul's music fittingly clothe the loftily conceived patriotic verse of the bard of Avon, but it is in itself an utterance of noteworthy eloquence. The part-writing has been done with all the skill and resourcefulness in choral craftsmanship for which the composer has long been noted, while the spoken phrases are used from time to time with singular effectiveness. This is a noble work, the performance-time for which is given officially as thirteen minutes.

One of the best of the more elaborate patriotic solos not intended for unison singing that have yet appeared is 'America, My Wondrous Land', by Rob Roy Peery, a setting of a poem by Harry Webb Farrington. This stirring song for either a man or a woman singer, which begins with an impressive declamatory salute to America, later repeated in the chorus of the song, is the Franklin Institute Prize



Ruggero Vené



Harvey Gaul

Song and is published by the Elkan, Vogel Co. Accompaniment scores for orchestra and for band are also available.

'V—to Victory', by Henry W. Geiger, with words by Mary Purdue, has a fine martial spirit and all the elements of a popular patriotic song. It is published by Michael Keane, Inc.

The official song of the 'Bundles for Britain' is 'the "V" Song', with words and music by Saxie Dowell and Bill Livingston, as arranged by Harold Potter. This has an infectious swing in its march rhythm, a well-shaped vocal line and the special virtue of a range that lies within that of practically any voice. The publishers are Dash, Connelly, Inc.

Others that have come to hand include 'Thank God for America', by Katharine Kennedy, a Bruce Humphries publication, and two composed and published by Hugh Mathieson, 'Awake, Awake, America' and 'Fall in, America', of which the first is the better.

In this category may also be mentioned 'Good Neighbor', a "song of the twenty-one American republics", with words and music by Guido Vandt, the commendable tangible result of a laudable attempt to create a spirited march-song "without the military aspect, but with the sole purpose of bringing home to the varied populations of the Pan-American nations a true feeling of camaraderie in the understandable vernacular of popular music". Both Spanish and Portuguese translations of the English text have been made. Alpha Music is the publisher.

INTERESTING NOVELTIES IN LATEST RICORDI LIST

AMONG the most significant features of G. Ricordi & Co.'s most recent sheaf of novelties are a choral work by Ruggero Vené, a song by Pietro Cimara and an arrangement for chamber orchestra by Fabien Sevitzky of a treasurable classic.

The Vené chorus is a setting for women's voices in three parts and piano of Samuel Taylor Coleridge's poem 'Wistaria' and it must rank as one of the best of the composer's most notable achievements in the vocal ensemble field. It is a fine musical concept elaborately developed for the group of voices in mind and provided with an unusually rich and colorful piano accompaniment, which under skillful fingers would seem bound to run away with first honors, no matter how good the choral performance.

Mr. Cimara's song is an arietta entitled 'L'inutil precauzione', which is intended to be sung in the 'Lesson Scene' in Rossini's

'Barber of Seville'. The Italian text is the work of Cesare Sterbini. This is a song for a coloratura soprano with a supremely facile technique and a range that can take high D's repeatedly in its stride with ready ease. The arietta proper is of varied rhythmic character. It is brilliantly illuminated pyrotechnically by two variations and a cadenza, all of unusual and highly elaborate design, to be sung with flute obbligato. This is one of the most effective and exacting coloratura songs that have appeared in recent years.

Mr. Sevitzky, on his part, has made an excellent arrangement for chamber orchestra of a Sonata by one of Bach's contemporaries, Johann Ernst Galliard (1687-1749), directions being given also for its performance by a string orchestra instead, when desired. The work is in four movements, the extended opening Grave being followed by a sprightly Allegro, a lovely little Andante and a gaily dancing jig of unbuttoned mirthfulness. It is all music with the insinuating flavor of rare old wine and Mr. Sevitzky has been at pains to preserve the proper framework of sonorities meticulously.

Another novelty of impressive character is an Etude in C for piano by Rosolino de Maria, an extended piece in a peculiarly individual idiom of rewarding effect to those who brave its formidable technical hurdles. It runs eighteen pages in length and bristles with opportunities for varied dynamic effects, which culminate in a brilliant ending.

For two-piano teams there is an admirably wrought arrangement by Isabel and Silvio Scionti of Carl Bohm's song, 'Calm as the Night'. As thus transcribed the broadly sweeping melody of the song is enhanced by the colorful pianistic figurations with which it is adorned.

In more frankly popular vein is a waltz song, 'The World's Sweetest Love Song', by Frank W. McKee, with a text based on a combination of words and names allowing of many alternatives. Thus, the inside cover has many columns of masculine and feminine names that may be substituted. A version for piano solo also is published.

MORE CHRISTMAS VOCAL PIECES IN GALAXY'S HARVEST

THE Galaxy Music Corporation's rich harvest of new Christmas music now yields two songs for solo voice, four noteworthy arrangements of traditional carols and the latest volume in the series of carol publications of the Carol Society.

Of the songs one is by Horatio Parker, 'There's a Star in the Sky', the poem of which is one of Josiah Gilbert Holland's. This is a Christmas song, needless to say, of distinguished quality, with a vocal line that is immediately ingratiating while appropriately dignified. The text is on the same high level as the music. The other solo composition is 'What of That Midnight Long Ago?', a carol by Vera Eakin, with verses by Velma Hitchcock, and here again is a fine song that should make a strong appeal by virtue of the character of both the poem and the well-conceived setting.

The expert deftness of Channing Lefebvre in making arrangements for choral ensemble is again in impressive evidence in the versions he has made for four-part male chorus of the invigorating Old English 'Here We Come A-Wassailing'; the Tyrolean folk melody, 'Out of the Orient Crystal Skies' ('Falan-Tiding-Dido'), of charming simplicity, and the beautiful old German folk melody, 'Eja, Eja' ('To Us in Bethlehem City') from the Cologne Psalter of 1638. The second and third of these have solo parts for either soprano or tenor. A perusal of 'Eja, Eja' makes it obvious that the Cologne Psalter of 1638 was one of the sources drawn upon by Brahms.

Deeply impressive as a finely fashioned artistic musical utterance is the free arrangement George Mead has made of the Welsh carol, 'Dark the Night', with an original melody by Canon Owen Jones and

an English version of the Welsh text by K. E. Roberts. This is a work of unusual character, effectively scored for men's voices in four parts.

The new volume issued by the Carol Society founded in New Haven, Conn., in 1923, is No. 17 of the series and contains Eight Swiss and French Carols, arranged by Luther M. Noss. This is one of the most interesting collections that have yet appeared in this series, which has made available to the public so many gems of Christmas song for the most part previously unfamiliar here. Each one included in this volume has a beauty and charm of its own. Of the more gaily lulling ones, two of the Swiss, 'There Came of Old' and 'Ye Shepherds, Awake', and, of course, the French 'The Folk That Live in Chastres' stand out. The French 'Joseph and the Shopkeeper' has a charming homely naïveté, while the third French carol, the slow and touchingly devotional 'O Happy Night', is of haunting beauty.

The remaining carols in this quite exceptional collection are 'Come, Gentle Sleep', an appealing lullaby; 'Beautiful with Every Beauty' and 'Child Upon the Hay', all of Swiss origin. The excellent English versions of the texts for all are the work of Alfred R. Bellinger, the secretary of the Carol Society.

GALAXY SONGS AND CHORUSES OF CHARACTERISTIC STANDARD

AMONG new songs of characteristic distinction recently released by the Galaxy Music Corporation is 'God Who Made the Mountains' ('A Prayer of Thanksgiving') by Gustav Klemm, with words by Elizabeth Evelyn Moore. This is a song that reaches an unusually high standard of uplifting devotional eloquence in musical utterance. It is published for both high and low voice.

Then Christopher Thomas has made a most appealing setting of Frank L. Stanton's poignantly tender little poem, 'A Little Way', beginning, 'A little way to walk with you, my own', and Molly Bernstein has given worthily dignified and significant musical expression to Douglas Malloch's fine poem, 'Two Things I Ask', while Mildred C. Turner's 'Dalmatian Lullaby' ('Sleep, Babe, Sleep'), with words by the composer, is a cradle song of altogether unusual charm and appeal.

Noteworthy choral novelties for three-part women's chorus include a work of exceptional beauty by J. Bertram Fox, 'How Sweet the Answer', a setting of a Thomas Moore poem, and settings by George Frederick McKay of 'Two Nature Poems' ('Mist' and 'With the Winds') by Arthur Pangborn, which are richly harmonized mood-pieces, the second of the pair being of especially colorful effect. Also for women's voices in three parts but with a soprano solo maintained against the other three parts throughout is an effective choral version of Gretchaninoff's 'The Sweet Nightingale' by Nicholas Dauty, and for the same combination without solo Edward Harris has arranged Mendelssohn's 'New Love' and Gwynn S. Bement has harmonized the chorale, 'Now Thank We All Our God' from the Bach cantata, 'The Lord Is a Sun and Shield' with similarly good results.

For chorus of mixed voices, unaccompanied, Claude Means has devised a fine setting of the prayer, 'Lord of All Power and Might', and for a similar grouping of voices though with an extended soprano solo at the start Rupert Sircom has made a happily fashioned arrangement of Beethoven's 'A Song of Penitence'. L.

BRIEFER MENTION

For Piano Solo:

Polka from 'The Bartered Bride' by Smetana, effectively arranged by Frederick Block, and new issues of the Scherzo-Valse by Chabrier and the Capriccio, Op. 3, No. 1, by Serge Bortkiewicz (Marks).

Six Pieces for Piano, Op. 118, by Brahms, re-issued in The Novello Editions of the Classics, well-printed on good paper (Novello: Gray).



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RECORDS: Several Mozart Works Issued

MOZART

Symphony in A, (K. 201), and Symphony in C, (K. 338). Played by the Boston Symphony Orchestra, conductor Serge Koussevitzky. (Victor).

Symphony in E Flat, (K. 543). Played by the London Philharmonic Orchestra, conductor Sir Thomas Beecham. (Columbia).

Concerto for Piano and Orchestra, in D Minor, (K. 466). Played by José Iturbi and the Rochester Philharmonic Orchestra, conductor José Iturbi. (Victor).

Sonata in F (K. 497), for four hands. Played by Jesus Maria Sanroma and Mercedes Pasarell Sanroma. (Victor).

Sonata in F (K. 376), for violin and piano. Played by Yehudi Menuhin and Hephzibah Menuhin. (Victor).

"Das Donnerwetter", (K. 534). Played by Edwin Fischer and his Chamber Orchestra. (Victor).

SIR Thomas Beecham is a Mozart conductor by the grace of God. Serge Koussevitzky is not. The cases of these two leaders can be observed to advantage in the symphonic recordings listed above. Sir Thomas's reading of the great masterpiece in E flat is almost as fine as I expected to hear: this though Dr. Koussevitzky has at his disposal a better orchestra and though in point of sonority the Beecham disks have that muffled quality which seems inseparable from Columbia orchestral recordings. The Beecham interpretation displays magnificent breadth, vitality and bite: you need listen to no more than the slow introduction to be persuaded of that. Also it has a sovereign grace and poetry and the wistfulness which rests so movingly on various pages of the first and second movements. But grace and poetry are precisely the qualities missing in the readings of the unpredictable Mr. Koussevitzky. The A major Symphony, written when Mozart was only eighteen and certainly one of the most fragrant flowers of his youthful fancy lacks just that supreme grace and poetry which are so adorably embodied in it, by reason, for one thing, of the conductor's over-speedy tempi and inelastic phrasing. Moreover the matchless Boston Orchestra frequently has, in these records, a disappointingly murky and opaque sound. Of the four movements I find the ebullient finale the best, the opening Allegro moderato the least satisfactory. The superb C major, symphony of 1780, is a rather more successful venture. Here the Boston players, in balance and clarity of tone, are more like their great selves and the sharper rhythmic life and dramatic accent of the music bring from the conductor a more energetic response. The entire performance has a keener edge and a greater thrust, though Mr. Koussevitzky's fundamental insensitiveness to Mozart remains, as

his phrasings in the slow movement show.

Mr. Iturbi is an old hand at the D Minor piano concerto. To many aspects of his reading I shall never become wholly reconciled, in particular to its basic superficiality. For all that his performance is better today than it was when he first came to New York. The cadenzas he employs in this instance are the ones Beethoven wrote for the concerto and one is grateful to the pianist for the opportunity of hearing them. More thematic than the average Beethoven cadenza, which usually runs to extremes of passage work and figuration, they might be somewhat incongruous stylistically were it not that Beethoven appears to have sensed how much of a Beethovenian quality Mozart achieved in this tremendous concerto. To my thinking it would have been to the advantage of the performance if another conductor than the pianist himself had been in charge of the accompaniment.

The four hand sonata in F is a powerful, indeed, a grandiose work which one enjoys all too little chance to hear. For this recording, therefore, the Sanromas deserve no small thanks. By and large their performance of it is an admirable one, even if Mr. Sanroma's specialty is modern music rather than the classics. Technically it is on a high plane.

Smooth, mild and unexciting is the playing of Yehudi and Hephzibah Menuhin in the F Major violin and piano sonata, a fluent, graceful creation, even if not supreme Mozart. But it is hardly the kind of performance with which the Menuhins made their reputations.

On the reverse side of the last record of a Bach concerto Edwin Fischer's Chamber Orchestra plays "Das Donnerwetter", a piece I wager nine out of ten good Mozarteans do not know the existence of it. It is one of those contrabands which Mozart wrote in 1788 when he succeeded Gluck in the employ of Emperor Joseph II and complained that he was paid "too much for what he did and too little for what he could do." The "thunderstorm" title is derived from some agitated "storm" figures, punctuated by periodic kettle drum rolls, which intrude on a couple of pastoral melodies and give the piece a programmatic sense. Not important, it has nevertheless an interest of a sort and is well played by the Fischer outfit.

MENDELSSOHN

Concerto in G Minor, for Piano and Orchestra. Played by Jesus Maria Sanroma and the Boston "Pops" Orchestra, conducted by Arthur Fiedler. (Victor.) *Capriccio Brillant, Op. 22.* Played by Joanna Graudan and the Minneapolis Symphony, conducted by Dimitri Mitropoulos. (Columbia.)

IT is high time some first-class musician broke a lance in defense of the G Minor Concerto. True, the work has served as a war-horse in myriad studios and conservatories and in past generations has been done almost to death by regiments of glib, superficial pianists. True, also, it is not one of the supreme concertos of the literature, even from the pianistic standpoint. Yet it is beautiful music, which particularly in a day and age like this deserves the consecration of a fresh, unspoiled and enthusiastic approach. And there is real enthusiasm in the performance Mr. Sanroma and the Boston players have given it. There are pianists one could name who come closer to the romantic spirit of Mendelssohn than Mr. San-

roma, whose style and incisive mechanism are more perfectly adapted to modernisms of the Stravinskian order. Yet he plays here with a brilliance and vitality that give new life to the passage work and to those other decorative patterns which, less zestfully performed, might sound antiquated and shallow. The orchestral part is excellent, though one can imagine a Toscanini treating certain details with a more exquisitely creative and renovating sense.

For some of us, at any rate, it is a privilege to be able to make the acquaintance of so forgotten, nay, unsuspected, a work as the Capriccio Brilliant, that rather brief Konzertstück which Mendelssohn wrote at the age of twenty-three on his second visit to London. Here again is music which, if by no means Grade A Mendelssohn, is enjoyable precisely because it is so characteristic and so little known. Pianists might do much worse than cultivate a little piece so far off the beaten track as this. What if a good deal of it is honest Mendelssohnian cliché? The work is in a single movement, exquisitely orchestrated, that opens with a slow introduction resembling some of the "Songs Without Words", and then passes to a spirited, vivacious main section, with a march-like chief subject. Joanna Graudan, admirably supported by Mr. Mitropoulos, plays the Capriccio as if she believed heart and soul in it. Perhaps it is only some acoustical freak of recording which, in the slow introduction, causes the piano to sound astonishingly like a harp.

Brazilian Songs: Sung by Elsie Houston (in Portuguese). Pianist, Pablo Miguel. (Victor).

Some of these are outright folksongs, others not. They range over a wide variety of moods, romantic, tender, humorous, and their value as music is uneven and frequently on no high plane. They are almost transfigured, however, by the altogether exceptional and original art of Elsie Houston, a singer with an extraordinary gift of characterization. Her vocalism is not of the conventional sort and those who look for such should avoid this collection. Yet her indescribably witty delivery of a humoresque like the "Dansa de Caboclo", or "Frog Song", would alone recommend this volume to those who relish what is unusual, well off the beaten track, yet thoroughly alive.

Gluck: Extracts from the ballet "Don Juan." Played by the Victor Chamber Orchestra. (Victor).

"Don Juan" is not one of Gluck's loftiest masterpieces, yet from time to time I have listened to it with pleasure in various opera houses of Europe. It is interesting to compare it with "Don Giovanni" and unquestionably Mozart received more than one suggestion from it. Certain pages of it are boldly dramatic and seem like sketches for certain pages in Gluck's later operas. Indeed, the music which paints the libertine's final descent to Hades the composer incorporated bodily into "Orfeo", where it forms the demoniacal dance which

terminates the hell scene. In the history of his art it forms something more than a transient episode. The Victor Chamber Orchestra plays it well, with vigorous rhythm and strong accents.

FAURE

Quintet for Piano and Strings in D Minor, Op. 89. Played by Emma Boynet and the Gordon String Quartet. (Schirmer.)

LOEFFLER

Two Rhapsodies. For Piano, Viola and Oboe. Played by Emma Boynet, Jacques Gordon and Bruno Labate. (Schirmer.)

IN France Gabriel Fauré is a god. If you doubt it, people eye you with pity or disdain. You may question Debussy, Ravel, Saint-Saëns, Roussel, Florent Schmitt and get away with it. Not so with Fauré. If you try honestly to discover what it is about him that his countrymen so immeasurably admire it usually boils down to the answer: "He is so French". No matter what the musical tastes of the average Frenchman Gabriel Fauré is never an issue.

Even for those non-French music-lovers for whom he may be one that D Minor Piano Quintet—especially its first movement—is one of Fauré's best works. And the present performance (magnificently recorded in every respect) captures to the fullest the essence of its Gallic spirit. The interpretation has breadth, conviction, refinement. Miss Boynet, otherwise a distinguished Mozart specialist, is typically French in her idolization of Fauré and has the Fauré traditions in her blood. She is also, one feels, the guiding inspiration of the ensemble, admirably as the Gordon Quartet plays. I can think of no more persuasive means of winning converts to Fauré than just such a performance as this.

Beautiful, too, the performances of Loeffler's two Rhapsodies, "L'Etang" and "La Cornemuse". Yet this music diffuses a certain impression of melancholy. The pieces are poetic, even lovely at times, despite their long-windedness. But by and large they seem dated. And if it were not for the superlative playing of Miss Boynet, Mr. Gordon and Mr. Labate they might even try the listener's patience a little.

WAGNER

Bacchanale from "Tannhauser". Played by the Pittsburgh Symphony under Fritz Reiner. (Columbia.)

JUST another performance of the Venusberg music in the Paris version and in my opinion without any special distinction either of orchestral playing or conducting. Like so many others, Mr. Reiner seems unable to resist the temptation of rushing the early pages of the tumultuous orgy and of exaggeratedly slowing up other passages to the detriment of the structure and character of the music.

Grétry. "Pantomime", "Marche de la Caravane", "Tambourin", from the opera "Denys le Tyran". Played by the Philadelphia Chamber String Sinfonietta, conducted by Fabien Sevitzky. (Victor)

This is delicious music, most exquisitely played. The strings of the Philadelphia Sinfonietta are of the most luminous and silken quality and Mr. Sevitzky possesses an extraordinarily sensitive feeling for nuance. After listening repeatedly to these Grétry miniatures I find myself hopelessly unable to decide which of them I like best. If "Denys le tyran" was the cause of such charming inspirations as the present "March" and "Tambourin", why, let us speedily people the earth with such tyrants!

-H. P.

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BOOKS : Dvorák Life Issued—Copland Discusses Composers

Stefan's Book on Dvorák Now Available in English

Coincidental with the nation-wide celebration this season commemorating the centenary of Anton Dvorák's birth, on Sept. 8, 1941, is the first complete biography of the Czech composer to be published in America. This book, 'The Life and Work of Anton Dvorák' was written by Dr. Paul Stefan, translated from the German by Y. W. Vance and published by the Greystone Press, Inc., of New York. The only earlier biography in English was Rosa Newmarch's translation of the Czech biography by Karel Hoffmeister, published in 1928 by Jane Lane in London.

Dr. Stefan, who holds an enviable position in contemporary musicology, is unusually well equipped to write about



Anton Dvorák, a Drawing

Dvorák. For in 1935 he worked with Otakar Sourek on the German translation of the latter's comprehensive biography in Czechish. This four-volume work contains practically all known information relating to the composer. Dr. Stefan graciously acknowledges his debt to Mr. Sourek, stating that this new biography is a revision of the former work adapted to the needs of the American reading public, but owing most of its information to the earlier work.

The life of Dvorák was surprisingly free from the tribulations which commonly beset composers. Born of peasant stock in the tiny village of Nelahozeves (now known as Muhlhausen), he was not blessed with a silver spoon. But his musical talent became apparent at an early age and after attending the Organ School in Prague, which was merged with the Prague Conservatory of Music in 1890, his rise to prominence was gradual but sure.

While still in his early thirties he was awarded a yearly allowance from the Austrian State (Bohemia belong to the Hapsburg Monarchy at the time). This award was made by the Austrian Commission for the State Music Prize on the basis of a

New Material in Dvorák Article

Much entirely new and previously unpublished material is contained in the article, 'Dvorák in the New World', by Grace Overmyer, which appeared in the September issue of MUSICAL AMERICA. This includes all matter printed concerning Dvorák's home life in New York, the Dvorák children's attendance at public school, the composer's working methods and circumstances under which the 'New World' symphony was written; his anxiety for the absent children, and other details. The photograph of the Seventeenth Street house is also new, having been taken especially for this article by MUSICAL AMERICA's staff photographer; and that of the Spillville house, showing erroneous inscription over the door, had not been published before.

report from Edward Hanslick, seconded by the Commission members and Johannes Brahms, who was to play such an important role in Dvorák's later life.

Thereafter success followed success. He taught at the Prague Conservatory, of which he was to become director in 1901, appeared in England with signal triumph several times and became a world figure in music. Jeanette M. Thurber brought him to America to head the National Conservatory in New York, 1892-4, during which time he composed some of his best known works, including, as all the world knows, the 'New World' Symphony. He returned to Bohemia a famous and favored son, and received new honors from the Austrian government as well as a liberal yearly stipend as director of the Prague Conservatory. He died suddenly of a brainstroke on May 1, 1904.

One of the most important features of this biography is the light it throws on Dvorák as an operatic composer. In this country he is remembered largely for his orchestral and chamber scores and for a few magnificent vocal works. But his operas are almost unknown. Yet Dvorák devoted more time and energy to stage works than to anything else. While in America he became fascinated with the 'Hiawatha' poem of Longfellow and for a long time toyed with the notion of an opera on that subject. This project was eventually abandoned. However, such works as 'Armida', 'Rusalka' and 'The Devil and Kate' are as important in his native land as are any of his other works.

Dr. Stefan emphasizes the national character of Dvorák's music. He discusses the early Wagner influence and later revolt against it, and the life-long friendship for Brahms, who was generous and helpful to the young Czech from the first. While in America Dvorák enjoyed the companionship of Anton Seidl, conductor of the Philharmonic and the Metropolitan. Dr. Stefan states that they argued frequently, but without heat, about Wagner, but that Dvorák later admitted that without Seidl he would have been bored to death in New York.

In the final chapter 'The Man and His Work' Dr. Stefan draws this distinction between Dvorák and the first great Czech composer. He says: "Whereas Smetana was a great thinker and, through the arts, the interpreter of his age to his own people, Dvorák is a veritable child of the good, sound Czechish earth."

'The Life and Work of Anton Dvorák' is a valuable addition to the musical books of this country. It is scholarly without being pedantic and is altogether trustworthy. There is one curious slip—a reference to the 'Carmen' of Berlioz, where, of course, Bizet's 'Carmen' is meant. K. T.

Book on Lives of Leading Modern Composers Issued

'Great Modern Composers' (New York, Dodd, Mead and Company, 1941) is a compilation of special articles from the 'International Encyclopedia of Music and Musicians', edited by Oscar Thompson, with revisions and new biographies which bring the total of the composers discussed to thirty-three. Mr. Thompson states in his introduction that he has limited the selection to composers whom he considered outstanding in this century. The articles, written by leading scholars and authorities in most cases, range from Béla Bartók to Heitor Villa-Lobos, and they have been brought up to date and expanded by their authors. One of the most valuable features of the volume, which will make it especially useful as a work of reference, is the listing of each composer's complete works at the end of every article. The articles are largely factual in nature, though critical opinions are included.

Among the best-written and most informative articles in the collection are the discussions of Prokofiev, Scriabin, Shostakovich, Stravinsky and Villa-Lobos by Nicolas Slonimsky, who has had the ad-



Aaron Copland

vantage of the composers' personal collaboration in compiling lists of works in most cases. Mr. Thompson has himself written articles on Aaron Copland and Roy Harris, with complete lists of works. Marion Bauer contributes an extensive article on Ernest Bloch. About the only composer whom one misses noticeably in the collection is Gustav Mahler. This volume is a concise and authoritative reference and the best articles in it are likely to remain the freshest sources for some time to come. S.

Theodore M. Finney Writes on Hearing Music

'Hearing Music' by Theodore M. Finney (New York, Harcourt, Brace and Company) is, as the author puts it, "the result of some years spent in the attempt to help more people to understand music". The book is divided into three main parts, the first devoted to the Listener's Technique, the second to Music as Literature, and the third to Independent Listening. In the course of the book Mr. Finney touches on tonal acoustical questions, musical form and history, and many other aspects of the art. The book is copiously supplied with special diagrams and charts and with musical illustrations, and it contains references to phonograph recordings which may be used by the listener in connection with the text. 'Hearing Music' requires more familiarity with the terminology and technique of music than most of the "appreciation" books, but it is obviously intended for the layman, who has no very profound knowledge of music. R.

Hindemith Text Is Translated

The second part of Paul Hindemith's 'The Craft of Musical Composition', consisting of Exercises in Two-Part Writing (New York, Associated Music Publishers, Inc.) has been translated by Otto Ortmann. Book I, containing the theoretical part, is being prepared in an English version. Mr. Hindemith's eminence as a teacher has fortunately not prevented him from producing some of his finest musical works in recent years. There is no need to point out that available English versions of his texts will aid others enormously in following his methods. And every student of contemporary music will be interested in the systematic ideas of one of its leading masters, whether he agrees with them or not. This is a work to be studied intensively under the guidance of a skilled teacher; it is not for dilettantes; but it will serve a vital purpose. R.

Editor's Note: Paul Henry Lang's 'Music in Western Civilization' will be reviewed in our next issue.

Aaron Copland Writes on Our New Music

Aaron Copland's 'Our New Music' (New York, Whittlesey House, McGraw-Hill Co., 1941) is one of the most lucid discussions of modern music and composers which has appeared in recent years.

Mr. Copland begins by attacking some of the "fantastic notions" about modern music which are "still being circulated by newspaper writers and radio commentators who ought to know better", such as the statements that modern composers are clever, but their music lacks emotion, that modern music lacks melody and is so complicated rhythmically that it verges on chaos, etc. These the author characterizes quite rightly as "sheerest nonsense" and he proceeds very clearly and succinctly to show why. Much of the material in this book has appeared in periodicals, but Mr. Copland has expanded it and added new sections.

The book is made up of three large divisions: a survey of contemporary European composers; composers in America; and a discussion of new musical media. Mr. Copland's thesis is that "the entire history of modern music may be said to be a history of the gradual pull-away from the Germanic musical tradition of the past century", and he says that "the first stirrings of a change may easily be traced to Russia". He believes that "the emotional climate of the times has changed" and that "the tempo of modern times calls for a music that is more matter-of-fact, more concise—and, especially, less patently emotional."

The larger part of the book, however, is devoted to discussions of the composers themselves and of their music. Whether one agrees with all of Mr. Copland's theories or not, and his argument gets him into precarious waters at times, one can enjoy his professional and wholly admirable descriptions of contemporary methods and ideas. Space limitation forbids more than one citation, which is typical of the clarity with which Mr. Copland writes. Schönberg's orchestral style, he says, was "accomplished by applying the chamber-music technique to the large orchestra. Instead of dividing the seven notes of a given chord among seven instruments of the same group, he carefully distributed them among instruments of different groups, thereby gaining the richest possible texture for each chord. Characteristic of one small corner of his orchestration is the love of the magical, bell-like sonority that is somehow extracted from harp, celesta, glockenspiel, mandolin, and so forth. Alban Berg took full advantage of that hint in his last orchestral works". At the close of the book Mr. Copland gives valuable advice to radio, phonograph and film directors and musicians. In fact, there is something of interest in this volume for practically anyone who is sincerely devoted to music. S.

Story-Lives of American Composers

In her 'Story Lives of American Composers' (New York: Frederick A. Stokes Company), Katherine Little Blakeless produces a companion volume to her musical biographies of European artists, 'Story Lives of Great Composers', previously published.

The brief little essays, fourteen in all, are written, judging by style and content, to meet the needs of younger people newly embarked upon the sea of the arts. Contemporaries are well represented and include William C. Handy, John Alden Carpenter, Jerome Kern, Deems Taylor, Irving Berlin, Roy Harris, George Gershwin and Aaron Copland. Composers made venerable by tradition and death are Stephen Foster, Sousa, Herbert, MacDowell, Nevin and Charles Griffes. The last-named, surely unfamiliar to the majority of American music lovers, is one of the most deserving of inclusion and it is a pleasure to see him represented among men, some of whom are little by comparison. W.



CAMPAIGNING FOR CIVIC MUSIC IN RALEIGH, S. C.

Making a Final Tabulation of Members Enrolled in the Drive Which Marked the Thirteenth Anniversary of the Civic Music Association of Raleigh Are Seen (Seated, Left) T. S. Johnson, President, and Mrs. Barrett Wilson, Secretary, and (Standing) Frank H. Bynum, Vice-President, and E. H. Schwenker, Special Representative of the Civic Concert Service, Inc.

RALEIGH, N. C., Oct. 5.—The Civic Music Association celebrated its thirteenth anniversary in the membership week recently concluded. The association has grown until at the present time it has a waiting list of over 1,000. Membership was over-enrolled by the middle of the week. The artist series this season includes Sergei Rachmani-

noff, Nathan Milstein, Luboshutz and Nemenoff, Lauritz Melchior, Lotte Lehmann, Lawrence Tibbett, Gladys Swarthout, and the National Symphony. The membership week started off with a dinner that was attended by over 400 captains and workers. Some 4,000 members were enrolled during the campaign.

DALLAS SYMPHONY PREPARES PROGRAMS

Mexican Soprano, Winner of Auditions, to Be Heard—Singer to Conduct

DALLAS, Oct. 5.—An unusual attraction is listed by the Dallas Symphony for its pair of December programs when Irma Gonzalez, soprano of the National Opera Company of Mexico, is to be soloist.

During the Summer, Jacques Singer, conductor of the Dallas Symphony, was in Mexico City holding auditions of musicians for this program, and the selection of Miss Gonzalez was the result. Mrs. Alex Camp, vice president of the Symphony Society of Dallas, was in Mexico City at the time and also approved the choice. Miss Gonzalez is a graduate of the National Conservatory

and made her debut in opera in the Summer of 1940 soon after her graduation, since which time she had made successful appearances, not only in opera but with the Mexico Symphony conducted by Carlos Chavez.

For the first pair of programs to be given by the Dallas Symphony on Nov. 16 and 17, Zino Francescatti, violinist, is soloist; for the first January pair of program the winner of the Geo. B. Dealey award, yet to be selected, is to be soloist on Jan. 4 and 5; on Jan. 25 and 26, Sidney Foster, pianist, will be heard. For the February pair choral organizations of North Texas State Teachers' College in Denton have been discussed as assisting artists, and for the climax of these programs, the Metropolitan Opera soprano Helen Traubel, is the choice. Henry Coke, Jr., is president of the Symphony Society of Dallas, under whose auspices the Symphony functions, and Charles Schmelzer is the business manager.

All programs will be given at Fair Park auditorium. MABEL CRANFILL

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DALLAS SOCIETIES FORMULATE PLANS

Civic and Community Courses Full — Metropolitan Opera Again to Pay Visit

DALLAS, Oct. 5.—The Civic Concert Association, Eli Sanger chairman, and Willie Mae Seigel, secretary, opens its season on Nov. 11, presenting Conrad Thibault, baritone. Sergei Rachmaninoff will be heard on Dec. 11; and for January two artists are listed, Joseph Szigeti, violinist, and Bidu Sayao, soprano, of the Metropolitan Opera. On Feb. 19, the Ballet Russe will be presented by the Civic Music Association, and their season will close with a repeat performance by the St. Louis Symphony conducted by Vladimir Golschmann. The attractions will all be given at McFarlin Memorial auditorium, the list of subscribers having been filled early in the Spring.

A new series of attractions confined exclusively to dance artists has been announced by the New York Ballet and Dance association of Texas, of which John J. Livingston is founder. The list includes Devi Dja and her Bali-Java dancers on Oct. 11; Doris Humphrey and Charles Weidman on Nov. 8; San Francisco Opera Ballet in January, date to be announced; Ruth Page and Bentley Stone and company on Feb. 13; Agnes De Mille and company March 3, and Lydia Tarnova and company on April 7. All performances will be at McFarlin Memorial auditorium.

Woman's Club Lists Events

The music committee of the Dallas Woman's Club, Mrs. Marc Anthony chairman, will present Lansing Hatfield, Metropolitan Opera audition winner, in a program for the members on Nov. 28. The entertainment committee of the same club will present Suzanne Fisher and Clifford Menz in a joint program on three successive days, Jan. 12, 13 and 14, for the members and guests.

The Community Course, which consists of a variety of attractions, has listed Carmalita Maracci, dancer, on Nov. 26, and American Ballad Singers, March 19, as its musical offerings.

Marian Anderson, contralto, is to appear again on March 5, under the management of Mrs. John F. Lyons, and Frances Potter Hauser is bringing Edgar Bergen and assisting artists on Oct. 29, and Alec Templeton, pianist, on March 2.

The climax of this season will be the appearance of the Metropolitan Opera in four performances in April, dates yet to be announced, at Fair Park auditorium. MABEL CRANFILL

TANSMAN WILL MAKE TOUR IN UNITED STATES

Composer and Pianist Arrives from France—To Play Piano Sonata in Washington, D. C.

Alexandre Tansman, who recently arrived in the United States from France, will appear in concert and with orchestras as soloist and conductor this season. It will be his fifth tour. Mr. Tansman, who has been awarded the Coolidge Medal, will perform his new piano Sonata in Washington, D. C., on Oct. 30, commissioned for the birthday

concert to be given in honor of Elizabeth Sprague Coolidge. His 'Polish Rhapsody' will have its world premiere in St. Louis this season, played by the St. Louis Symphony under Vladimir Golschmann.

Mr. Tansman has completed several new compositions, including a String Sextet, a String Quartet, a Sonata for two pianos, and several piano pieces. He plans also to appear with Mme. Tansman, the daughter of the French composer Jean Cras, in works for two pianos and orchestra and in two piano recitals. After his performance in Washington, D. C., Mr. Tansman will join his wife and children in California.

Toronto Philharmonic Plays Howe Work

Mary Howe's composition, 'Stars and Sand', was played by the Toronto Philharmonic under the baton of Hans Kindler and broadcast by the Canadian Broadcasting Company on Sept. 25.

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Mary Gale Hafford, Violinist, in the Woods near South Britain, Conn.

Foster to Play in New Orleans

Sidney Foster, pianist, spent a month in Dallas, Tex., recently, where he and Mrs. Foster were guests of Jacques Singer, conductor of the Dallas Symphony. Mr. Foster then returned to New York to prepare for his forthcoming appearance in New Orleans, where he has been heard each year since he made his professional debut there in 1930. Other cities on Mr. Foster's 1941-42 tour include San Antonio and Dallas, Tex.; Detroit, Mich.; Hamilton, N. Y.; Yellow Springs, Ohio; Blackstone, Va.; Milwaukee, Wis., and Warden, Penn.

Colony Opera Guild Ends Season

SCHROON LAKE, N. Y., Oct. 5.—The Colony Opera Guild gave its last four performances of the season in August. On Aug. 8 'Cosi fan tutte' was performed; on Aug. 15, act one of 'La Bohème' and act two of 'Faust'; 'The Mikado' on Aug. 22, a benefit performance of the same work on Aug. 23; with act one of the 'La Bohème' and 'The Secret of Suzanne' closing the series on Aug. 29. 'Cosi fan tutte' was also given as a benefit for the Oscar Seagle Scholarship Fund in Schroon Lake Schoolhouse.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

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Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Majeski, who, having been duly sworn according to law, deposes and says that he is the Publisher of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, John F. Majeski, 113 West 57th Street, New York.

Editor, Oscar Thompson, 113 West 57th Street. Managing Editor, None.

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New Music for New China

(Continued from page 13)

possibilities of improvement which western music affords.

In a brochure of the International Arts Theatre, Shanghai organization to sponsor new Chinese drama, art, as well as music, the following thesis is put forward: "In developing Chinese music we do not wish to destroy folk music; indeed, it must remain as it is. But music, in its highest form of development, may discard its external characteristics without material loss."

A year after the International Arts Theatre was founded it sponsored the first performance of a work which is obviously an important forecast of the type of symphonic product which may be expected from new China at the conclusion of the war. The work, entitled 'Peking Hutungs', has a program which is scrupulously followed by the musical structure of the tone poem:

"The term hutung is confined to North China, and is used largely in Peking, referring to certain streets outside the Forbidden City . . . a hutung may mean anything from a miserable blind alley to a broad side street full of beautiful houses and official buildings. The hutungs are filled with cries and noises of various vendors. These calls are of all kinds and descriptions: Some are long drawn-out wails, ending with a crescendo cadence; a few are short and sharp, but not sweet, while others seem to come from the very bowels of the criers. . . .

"There is a ringing stillness in the hutungs. It is early morning when the sun throws long and grotesque shadows. On the ground inches of sun-washed Peking dust, and above somewhere—cicadas. But there goes that early morning barber, twanging his large tuning fork. He announces his presence when he is hutungs away. And then the cobbler, a vendor, a florist singing songs of fragrant blossoms. Close by, from another hutung, comes the shrill cry of the knife grinder, and thus begins another day in the hutungs. Life is moving kaleidoscopically into being once again. The sound picture unfolds.

"You wander into another hutung pursued by the already hot rays of the sun, and there under the friendly shade of a tree which grows from behind a wall you stand and listen to the curly melody of an unseen flute. The sun, the dust, and the flute . . . but life is insistent, and the sun is rising higher. The hutungs are growing animated.

"Then the scraping of the hu ch'in breaks

into the melody of the flute. You walk along the now busy and crowded hutung, bewildered with the noises of the crowd. Here are the open shops . . . coats, trousers, robes—silks and cottons—and here a bridal dress which had once known glory. "Cheap, oh very cheap!" Crowds gather gaping, buying.

"Above everything is the song of the perspiring salesman. You move on and on. The din increases. Now the wind is up and weaving its way through the busy streets; the sun, the dust, and the babel. . . . To finally crown the scene there comes the thunderous blare of trumpets which tragically announces a funeral procession.

"The rhythmic crashes of a battery of percussion deafen you, but in a stillness you are caught up by the plaintive song of the clarinets in their ritualistic theme. But not for long, for the clashing and drumming of cymbals rudely interrupts. It is the devils who are being frightened away from entering the soul of the departed. Then, for a brief moment, as if in a temple, there is a serene calmness in the air; you forget the busy street, and perhaps you are thinking about life.

"And then, life catches you up and on . . . on. Now the noises of the living threaten to envelop the funeral music, and the scene is swirling upwards to an ecstatic climax. The culmination point is reached in the intensity of the theme of the death trumpet. But the emotional phase of the funeral music is again heard, and in gradual diffusion covers all with the abstract purity of death."

Although planned musical composition is extremely difficult during these years of prolonged national crisis and suffering, music, in its less formal, less sophisticated aspects, is steadfastly advancing toward westernization. For example, entertainers in restaurants and chop houses now sing many Japanese popular tunes which are definitely manufactured after Western methods of song fabrication. Sing song girls alternate old Chinese favorites with daring new jazz numbers and there is very little objection to their choices. Radios, although they still broadcast old dramas with their accompaniments of noisy, nerve-shattering "music" of the past, will, on the same program, carry Chinese tangos and waltzes, replete with accordion accompaniment and bass fiddle effects.

Street music continues as of old. Weddings and funerals are attended by pomp and ceremony, banging of gongs and shrill pipings. Barges are manned, crates hauled to musical grunts and rhythmical chants which help lighten tremendous loads. Pedlars sing about their wares, for, although music today, as for centuries, acts as balm for China's burden of physical suffering, it is also an excellent merchandising device.

Perhaps that is why in Shanghai and in Peking, symphony concerts, designed at first for foreign colonies, are now frequented by increasingly large contingents of Chinese. Today at the Shanghai concerts, at least half of the regular Sunday matinee crowd is composed of Chinese listeners. In bombed Chungking three large symphonic orchestras carry on diligently despite daily raids which have razed great sections of free China's capital. Audiences are never diminished by the raids. In fact, during war, music becomes of more and more importance, as a stabilizing influence and as a morale builder—be it symphonic works of art, guerrilla songs, or stirring victory marches.

In China music's value has not been underestimated. China's new musical impulses as a result of her new spirit, are being used to help weld that great nation into a powerful whole, and to bring China into closer rapprochement with sister democracies of the western world. As China



Leah Effenbach, Pianist, Finds a Moment of Relaxation in Saranac Lake, N. Y.

steps into the thirty-first year of her existence as a great democracy, the musical world can chalk up another victory in the case of China's national renaissance—an indisputable part of which was brought about through the stimulus of music.

BACH CIRCLE PLANS TWO PUBLIC CONCERTS

Soloists with Orchestra Under Hufstader Are Listed—Member's Evenings Are Scheduled

The Bach Circle of New York will give two Town Hall concerts and three members' evenings this season. Francis Rogers is president of the organization. A members' concert of Eighteenth Century music will be given in the ballroom of the American Wing of the Metropolitan Museum of Art on Nov. 10. The first public concert will be given at Town Hall on Dec. 1 and the second on Feb. 2.

Works will be performed without transcription or arrangement, with the same instruments and as much as possible in the original style in which the music was written. The Bach Circle Orchestra, conducted by Robert Hufstader, will play, and soloists will include Harry Friedman, violin; Hertha Glaz, contralto; Yella Pessl, harpsichord; Janos Scholz, viola da gamba, and John Wummer, flute. Persons desiring membership may secure information through Elizabeth Matthews, Columbia Concerts, 113 West 57th Street.

Foldes to Play American Works on Tour

Andor Foldes will play new American piano works composed for him on his tour this season, including Two Etudes by Leroy J. Robertson, a Sonata by Julius Hijman and the Second Sonata by Nicholas Nabokoff. Mr. Foldes appeared seven times at the Summer festival of Brigham Young University in Provo, Utah, in June and July.

Claudio Arrau to Return

Claudio Arrau, Chilean pianist, arrives from South America on Nov. 3 on the Sudamericana. In addition to his recital tour, which opens at Carnegie Hall on Nov. 14, Mr. Arrau will appear as guest soloist with the Chicago Symphony on Jan. 1 and 2 and with the Montreal Symphony on Nov. 18.

cern, its name and address, as well as those of each individual member must be given.)

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John F. Majeski, 113 West 57th Street.

Walter Isaacs, 113 West 57th Street.

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in case where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stocks and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

Sworn to and subscribed before me this 26th day of September, 1941.

L. M. CAGNEY,
Notary Public.

[SEAL]
(My commission expires March 30, 1942)

EL PASO SYMPHONY ADDS NEW MEMBERS

Soloists to Appear with Orchestra Listed—Community Concert Series Outlined

EL PASO, TEX., Oct. 5.—The El Paso Symphony has added twenty-one new members. Arthur Brown is the conductor, and Henry J. Lowe, personnel director of the organization. Symphony week was proclaimed recently by Mayor J. E. Anderson and gratifying results were obtained in a campaign for new members.

The following guest artists will appear with the orchestra this season: Elsie Houston, Brazilian soprano, descendant of Texas's Sam Houston, who will appear with the orchestra at the opening concert on Nov. 3, at Liberty Hall; Fortunio Bona-Nova, baritone, on Dec. 29, which marks the official opening of the Southwestern Sun Carnival; Miriam Solovieff, violinist, on Feb. 9; and Josef Lhevinne, pianist, on March 30 at the final concert of the season.

Mrs. Hallet Johnson, secretary of the Community Concert Association, recently stated that Lily Pons will open the season Nov. 10 at Liberty Hall. Others on the 1941 Community Concert series, are: Lansing Hatfield, baritone; Gregor Piatigorsky, cellist; and Eugene List, pianist. The Association has approximately 18,000 members this year, the largest in its history. Later in the season, Mrs. Johnson will manage the appearances of the San Carlo Opera Company, on Feb. 3, and Nelson Eddy on April 22.

The MacDowell Club, entering its twenty-fourth year this season, held its annual dinner recently at the Women's Club. Mrs. W. R. Brown, who founded the organization, was one of the honor guests. Mrs. Nellie Miller is chairman. GEORGIA B. CARMICHAEL.

Boynet Soloist with Toronto Philharmonic

Emma Boynet, pianist, was soloist with the Toronto Philharmonic in the Varsity Arena in Toronto on Sept. 11 under the baton of Sir Ernest MacMillan, guest conductor. Miss Boynet played the Schumann A Minor Concerto with the orchestra, and as solo contributions, Chopin's B Major Nocturne, Mendelssohn's Scherzo in E Minor, Ravel's 'Alborada del Gracioso', and many encores. Sir Ernest conducted Mozart's 'Haffner' Symphony,



Wellinger

OPENS NEW STUDIO

Jean Ernest, Former Director of the Vienna Volksoper, Who Recently Opened a Studio for Vocal Instruction, Art of Singing and Opera Repertoire in New York

Jean Ernest, former director of the Volksoper in Vienna, who has been a resident of New York for the past two years, recently opened a studio for vocal instruction, art of singing and opera repertoire.

During his directorship of the Vienna Volksoper from 1934 to 1938, Mr. Ernest managed the Austrian premiere of Richard Hageman's 'Caponsacchi' and engaged many young American singers for the company. Mr. Ernest also enjoyed prominence in Europe as a baritone and appeared at the Berlin State Opera, Stadtische Oper in Charlottenburg, Vienna Volksoper, and in Prague, Stuttgart, Breslau, Königsberg, Zurich, Basle, Berne, Nice and Geneva. Mr. Ernest was also director of the Academy of Music in Constantinople.

Robert Farnon's Symphonic Suite, Dvorak's Slavonic Dance No. 8, and the Chopin-Glazunoff Military Polonaise in A. Miss Boynet's playing of the Concerto as well as her solo performances won her ovations.

Dennis Morgan Heard in Mid-West

Before his return to his West coast studios after a personal-appearance tour, Dennis Morgan, motion picture star and concert tenor, made several concert and radio appearances in the Middle-west. He was heard in what was said to be the first out-of-door concert in Dubuque, Ia., making a guest appearance with the Dubuque Symphony before more than 5,000 people.

GUESTS TO CONDUCT COAST ORCHESTRA

Southern California Symphony Association Lists Soloists For Philharmonic

LOS ANGELES, Oct. 5.—During the 1941-42 Philharmonic Orchestra season which opens on Nov. 20 in the Philharmonic Auditorium, fifty concerts will be given in Los Angeles and other Southern California cities.

Entering its eighth season as sponsor of the orchestra, Southern California Symphony Association has scheduled twelve pairs of Thursday night-Friday afternoon concerts, a series for children and young people on Saturday mornings, and concerts in San Diego, Santa Barbara, Claremont and Pasadena.

John Barbirolli, conductor of the New York Philharmonic-Symphony, will open the season on Nov. 20-21 with Vladimir Horowitz, pianist, as soloist. Other conductors in the coming season will be: Alfred Wallenstein, two pairs in January; Bruno Walter, four pairs in February; and George Szell, three pairs in March and April. Albert Coates will direct two concerts in San Diego, all of the children's and young people's concerts, and a special event sponsored by the Affiliated Teacher Organizations of Los Angeles.

Mr. Barbirolli will conduct the first three pairs of concerts and will lead the orchestra in one concert each in Pasadena, Claremont and San Diego. Mr. Walter will conduct one each in Claremont and San Diego and two in Santa Barbara. Wallenstein will conduct one Santa Barbara concert besides the two pairs in Los Angeles. The regular winter schedule includes at least five sponsored radio broadcasts. Soloists besides Mr. Horowitz will include Albert Spalding, violinist; Sergei Rachmaninoff, pianist and others.

ISABEL MORSE JONES

BOSTON RECITAL SEASON INAUGURATED BY PONS

Appears Under Auspices of State Memorial Hospitals—LaForge and Versaci Aid Singer

BOSTON, Oct. 5.—Under the auspices of the Massachusetts Memorial Hospitals, Lily Pons, coloratura soprano, opened the recital season in Boston on the evening of Sept. 30 in Symphony Hall. Frank LaForge assisted at the piano and Frank Versaci supplied flute obbligatos.

In an effort to avoid the stereotyped in program material, Miss Pons offered some items which gave her ample opportunity to display her vocal accomplishments but which were of slight intrinsic value. The Variations on themes from Mozart's Piano Variations, arranged by Mr. LaForge, and the Bishop-LaForge arrangement of the 'Echo Song' were notable examples of the purely pyrotechnical. The flute obbligatos to this pair of items, however, must not be overlooked. Mr. Versaci played without notes and his performance was admirable. Needless to report, Miss Pons was acclaimed. Two arias from Mozart's 'Il Seraglio', and one from Verdi's 'Rigoletto', a miscellaneous group comprising songs by Dr. Arne, Thomas Bayly and Henry Carey, together with the familiar 'O Willo, Willo!' and 'Have You Seen But a

Whyte Lilie Grow', 'Comment disaient-ils?' by Liszt, and a group of four songs by Debussy, formed the singer's printed list.

Miss Pons has never been heard here to better advantage. The top notes were clear and intonation perfect. Although she did not at all times realize fully the deeper import of Debussy's 'Il Pleut dans mon coeur' and 'Green', she nevertheless reached emotional heights which marked an advance over previous performances. G. M. S.

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POCHON DIRECTS SCHOOL

Former Leader of Flonzaley Quartet Made Director of Lausanne Conservatory

LAUSANNE, SWITZERLAND, Sept. 1.—Alfred Pochon, organizer and second violinist of the Flonzaley Quartet and of the Stradivarius Quartet, was recently made director of the Conservatory of Lausanne.

In 1938, Mr. Pochon settled in Lutry, after more than four decades of concert tours and other musical activity. He has devoted much of his time since to composition and musical studies. From 1903, in which year the Flonzaley Quartet was established, until 1929 the quartet gave over 2,300 concerts. Mr. Pochon organized the Stradivarius Quartet in 1929 and toured with it for the succeeding nine years.

William Meldrum Awarded Degree

FULTON, Mo., Oct. 10.—Entering his seventeenth year as director of the Jameson Conservatory of Music at William Woods College, William Meldrum returns to his task with the honorary degree of Doctor of Pedagogy, conferred during the past Summer by the Cincinnati Conservatory of Music, from which Mr. Meldrum was graduated in 1920. Allan Lindberg, graduate of the Yale School of Music, begins his

first year as the head of the department of organ in the conservatory, succeeding Margaret McPherson, who has returned to continue her studies at the Union Theological Seminary.

Chicago Central YMCA School Opens

CHICAGO, Oct. 5.—The school of music of Central YMCA College has begun its Autumn semester in remodelled and enlarged quarters in the Kimball Building. The school, of which Raymond Allyn Smith is dean, offers complete courses leading to the degree of Bachelor of Music with majors in music education, piano, voice, orchestral instruments and composition. The organ faculty consists of Raymond Allyn Smith and Abba Leifer. The opera department will continue under the direction of Max Rudolf; classes in radio speaking and acting will also be offered under Henry Kingston. Among the more than forty members of the faculty are Otto Wulf, Sidney Silber, Lester D. Mather, Saul Dorfman, Anna Tomlinson Boyd, Clem Leming, and Christine Querfeld, piano; Cameron Marshall, Russell Wood, Henrietta Chase, Blance Slocum, Sally Kirtley Horn and Julian Miller, voice; Rudolph Reiners, violin; Richard Beidel, 'cello; Rudolf Fassbender, double bass; Ralph Johnson, flute; Robert Mayer, oboe; Jerome Stowell, clarinet; Clarke Kessler, bassoon; Renold Schilke, brass, and Roy Knapp, percussion. A children's department has been organized with Jenne Berhenke as director.



Mrs. H. H. A. Beach Chats with Ruth Shaffner, Soprano and Teacher, During a Visit at the Latter's Home, "Brookwillows", Where She Began a New Song Dedicated to Miss Shaffner

CURRICULUM ENLARGED AT MANNES SCHOOL

Wind Instrument Department Added and New Faculty Members Are Engaged

The Mannes Music School launched its twenty-sixth school season on Oct. 3, with additions to the faculty and new courses. An innovation in the curriculum will be a complete wind instrument department, including classes in flute, oboe, clarinet, bassoon and horn, which will also afford students opportunity for study and practice of ensemble works. Members of the new wind instrument faculty include George Drexler, flute; Mitchell Miller, oboe; Daniel Bonade and Eric Simon, clarinet; Harold P. Goltzer, bassoon, and Philip Palmer, horn. Ensemble will be under Mr. Simon.

Other additions to the faculty include Leonard Shure, piano, supplementing Robert Scholz, Frank Sheridan, Rosalyn Tureck, Isabelle Vengerova and others; violin, Vera Fonaroff, supplementing Samuel Gardner, Paul Stassevitch, Sera Albiesser and Edgar Williams; and Edgar Schofield in singing, supplementing Olga Eisner and Yves Tinayre. Faculty members returning include Loeff Rosanoff and Luigi Silva, 'cello; Josef Hartman Vollmer, vocal coaching and accompanying; Carl Bamberger, opera department and conducting; George Szell, composition, instrumentation and theory; Winslow Cheney, organ; Felix Salver, analysis and history of music, and Mary Flanner, solfeggio.

Dalcroze School Adds Courses

The Autumn semester of the Dalcroze School of Music, Paul Boepple, director, was scheduled to begin on Oct. 9. The school has added an organ department under Carl Weinrich. Evening courses especially adapted to the rhythmic and improvisation needs of kindergarten teachers and music supervisors. The faculty consists of Paul Boepple, director; Aaron Bodenborn, John Colman, Arthur Mendel, and Harvey Officer, theory and analysis; for the Dalcroze courses, Paul Boepple, Hilda Schuster, John Colman, Gracia DeBruyn, Gabrielle Egger, Johanna Gjerulff and Nellie Kavelin. Clavichord, harpsichord, and interpretation of seventeenth and eighteenth century music are under Ralph Kirkpatrick; piano is under Carl Ulrich Schnabel, Barbara Bullard and Walter Robert; voice, Dr. Max Lipmann; violin, Boris Koutzen and Gracia DeBruyn; 'cello and string quartet, Sterling Hunkins; oboe, Lois Wann; clarinet, Herman Price.

CONSERVATORY ADDS NEW FACULTY MEMBERS

New England School Increases Staff By Addition of Four New Members

BOSTON, Oct. 5.—Wallace Goodrich, director of the New England Conservatory of Music, announces the appointment of John W. Coffey, trombone; Hanna Graf, German diction and language, Ernest Levy, solfeggio, and W. Judson Rand, Jr., organ. Mr. Coffey is a member of the Boston Symphony and recently head of the brass department of the Baldwin Wallace Conservatory. Mr. Coffey studied at the New England Conservatory under Gallo and Rochut; also with Mario Falcone in New York and Raichmann in Boston. This Summer Mr. Coffey has been playing in Buenos Aires under Toscanini. Miss Graf will teach German diction and language. She is a graduate of Tochter Bildungs Institute in Weimar.

Mr. Levy, composer and pianist, who comes to the conservatory from Switzerland, will teach solfeggio. A graduate of the Basle Conservatory, he studied with Hans Huber; piano with Egon Petri, and later in Paris with Pugno. Mr. Rand, who is now the organist at Christ Church in Cambridge, is a graduate of Bayard College and studied with Hugh Porter and Ernest White in New York.

Artists to Appear on Concert Series at Oberlin

OBERLIN, OHIO, Oct. 5.—Oberlin Conservatory of Music through its director, Frank H. Shaw, announces the following list of artist recitals for the coming season: Dorothy Maynor, soprano; Ruth Draper; Guiomar Novaes, pianist; Erica Morini, violinist; Vladimir Horowitz, pianist; Alexander Kipnis, bass, and the Cleveland Orchestra, Artur Rodzinski, conductor. The last named will give three concerts.

Among the faculty are Friedrich August Goerner, Maurice Kessler, Bruce Headley Davis, Karl Wilson Gehrkens, Bertha Hart, Reber Nettleton Johnson, Ada Morris Hastings, James Husst Hall, David Earl Moyer, Axel Skjerne, Raymond Cerf, Arthur William Poister, George Otto Lillich, Leo Clare Holden, Marion Louise Sims, Victor Vaughn Lytle, John Leonard Conrad, Normand Lockwood, Ruth Schoeffel Morrison and Neva Marie Swanson. Mr. Shaw has been director of the school since 1924.

National Conservatory of Panama Gives Third Concert

BALBOA, C. Z., Sept. 30.—The third concert of the National Conservatory of Panama was given in the auditorium of the conservatory on the evening of Sept. 8. The program began with Beethoven's Piano Trio, Op. 97, No. 7, played by Alfred St. Malo, violin; Mosa Chavivi, 'cello, and Alberto Sciarretti, piano. This was followed by Hindemith's Sonata for Violin and Piano played by William and Ethel Carboni. Dora Schezeberg, soprano, contributed numbers by Machado and Cane, and the program closed with Boccherini's Spring Quintet in E played by Mr. St. Malo and France Deck, violins; Mr. Carboni, viola, and Mr. Chivivi and Walter Myers, 'cellos.

Edgar Varèse Forming Settlement School Chorus

Edgar Varèse is forming a mixed chorus under the auspices of Greenwich House Music School. The group rehearses Monday evenings in the auditorium of the School. Mr. Varèse also conducts a class in ear-training and sight-reading for the untrained members of the chorus. Auditions will be held Mondays by appointment, and applications may be made at any time.

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St. Louis Civic Music League Lists Plans

ST. LOUIS, Oct. 5. — Alma Cueny, secretary-manager of the Civic Music League, has announced a tremendous increase in demand for last season's subscriptions, attributing it to the concerts heard during the present season coupled with the announcement that Lily Pons, Sergei Rachmaninoff, Donald Dickson, Nathan Milstein and the Indianapolis Symphony are the five attractions for this year. Mrs. Henry Bry acted as organization chairman, with Bernard Ferguson as co-chairman. H. W. C.

Mount Holyoke Schedules Series

SOUTH HADLEY, MASS., Oct. 5.—The Department of Music at Mount Holyoke College and the Junior Service Corps of Holyoke will sponsor four concerts this year. This will be the third series presented jointly by the two organizations. Included are Marian Anderson, contralto, on Nov. 6; Artur Rubinstein, pianist, on Dec. 9; on Feb. 6, Gregor Piatigorsky, 'cellist; and the New Friends of Music Orchestra, under Fritz Stiedry, on March 3.

James Allan Dash Named to Church Post

PHILADELPHIA, Oct. 5. — James Allen Dash, musical director of the Philadelphia Choral Festivals Society and conductor of the organization's annual Bach and other series, has been appointed to the post of Organist and Director of Music at Saint Mary's P.E. Church in Ardmore, one of the larger churches of suburban Philadelphia. In charge of a large choir of men and boys, Dr. Dash plans a series of special musical services devoted to the choral works of Bach and other masters, applying technical and interpretative principles learned in his studies of Bach at the famous church of Saint Thomas in Leipzig. W. E. S.

Society of American Musicians to Hold Piano Auditions

CHICAGO, Oct. 5.—The Society of American Musicians announces a series of auditions to be held in Chicago with the co-operation of the Adult Education Council of Chicago, beginning early in November. These auditions are for the purpose of selecting a pianist from the Chicago area for a paid engagement in the Musical Arts Piano Series to be given in Orchestra Hall.

PRIZE IS OFFERED HERE FOR BRAZILIAN PIANISTS

Columbia Concerts Award to Offer Recital Appearances in U. S.—Reciprocates Novaes Prize

Following the initiative taken by Guiomar Novaes, Brazilian pianist, in offering a competitive prize to young American pianists for a series of concert appearances in Brazil, Columbia Concerts, Inc., of New York, has instituted a reciprocal prize for Brazilian musicians, to be offered during the season of 1942-'43, known as the "Columbia Concerts Award".

The Guiomar Novaes prize was recently established by the noted Brazilian to further cultural relations between her own country and the United States. Joseph Battista, Philadelphia pianist, is the first recipient of the prize and is now in Rio de Janeiro giving recitals.

The Columbia Concerts Award is open to Brazilian pianists of both sexes. The winner is guaranteed a recital in New York and in other large cities of the United States, one or more radio appearances, and probably at least one hearing with an important symphony orchestra.

All decisions as to judges and other details of the contest have been placed in the hands of Mme. Novaes and her husband, Octavio Pinto, of Sao Paulo, Brazil. According to Arthur Judson, head of Columbia Concerts, the winner "will have his expenses paid to and from the United States and will be given enough appearances in this country to pay all of his expenses and possibly to leave over something additional for him."

Brudno Concert Course Events Listed

CLEVELAND, O., Oct. 5.—Artists to appear on the Cleveland Concert Course, Mrs. Emil Brudno, manager, in 1941-42, include the following: on Oct. 26, the Philadelphia Orchestra; Nov. 14, Ezio Pinza; Nov. 28, a joint recital by Marjorie Lawrence and Ruth Possett; Dec. 12, Robert Casadesu; on Jan. 9, Emanuel Feuermann, Erica Morini and Albert Hirsch; on Jan. 23, the Orchestra of the New Friends of Music, and on Feb. 8 the Minneapolis Symphony. Extra events scheduled by Mrs. Brudno include appearances of Dorothy Maynor in Music Hall on Oct. 19, and Ruth Draper in Severance Hall on Nov. 2. W. H.

Negroes Give Spiritual Festival

CHICAGO, Oct. 5.—The second annual 'Spiritual Song Festival' was given in Soldier's Field on Aug. 24. Negro artists of the concert stage, the theater, movies, and radio entertained. Roland Hayes, tenor, La Julia Rhea and Ethel B. Wise, sopranos, William Franklin, baritone, Bobbie Brooks, movie star, Natalie Henderson, child pianist, Canada Lee, of the stage, and Eddie South, violinist, were among those taking part. The event was sponsored by colored organizations, colored citizens of Chicago, and the proceeds were donated to war relief.

Columbia University Schedules Concerts

The Institute Concert Series held in the McMillan Theatre of Columbia University will present the following artists this season: Sascha Gorodnitzki, pianist, Nov. 1; Alexander Kipnis, bass-baritone; Nov. 29; Marian Anderson, contralto, Dec. 20; Salzedo Concert Ensemble, Jan. 24; Jussi Björling, tenor, Feb. 28; and Nathan Milstein, violinist, March 28.

AT MALDEN ON THE HUDSON

Gathered About the Samuel Tilden Monument on the Bigelow Estate at Malden, N. Y., Are (Standing, Left to Right) Poultney Bigelow, Mrs. Grainger, Augusta Tollefsen and Percy Grainger. Seated Are Willem Durieux, Ernest Williams and Carl Tollefsen. Mr. Grainger Appeared with the Ernest Williams Symphony at the Ernest Williams School of Music at Saugerties, Where Mr. Tollefsen is Head of the Violin Department



Chattanooga Chorus to Present Five Events

CHATTANOOGA, TENN., Oct. 5.—The Chattanooga Civic Chorus, J. Oscar Miller, conductor, will present five events in the new season: a performance of 'The Barber of Seville' on Oct. 20; 'The Swan and the Skylark' by A. G. Thomas and Saint-Saëns's 'Christmas' Oratorio on Dec. 8; on March 3 a popular concert; on May 11 a guest artists recital, with Dorothy Sandlin, soprano; Jean Watson, contralto; Myron Taylor, tenor, and Arthur Kent, bass-baritone; and on May 13, a performance of 'The Chocolate Soldier'.

Grand Forks, N. D., Plans Concert Series

GRAND FORKS, N. D., Oct. 5.—The Grand Forks Community Music Association will present a series of five events for the season of 1941-1942 including Donald Dickson, baritone; Ruth Draper, actress-diseuse; Marian Anderson, contralto; Mischa Elman, violinist, and Oscar Levant, composer-pianist. John E. Howard of the University of North Dakota is general chairman for the series.

Wind Quintet Tours Latin America

A wind quintet, under the sponsorship of the League of Composers, left New York on Aug. 7 for a good will concert tour of Latin America. Members of the quintet are David Van Vactor, flute; Alvin Etler, oboe, Robert McBride, clarinet; John R. Barrows, horn; and Adolph Weiss, bassoon. Eighteen concerts are planned in fourteen countries during the next two months, and the proceeds of each concert will be devoted to local charities. The programs will be devoted to Latin American and United States works with a few European compositions. Each will be introduced by an 'Introductemento' in five movements.

Music Series Moves to Civic Opera House

CHICAGO, Oct. 5. — The History and Enjoyment of Music Series, for the past six years housed in the Auditorium Theatre, will move to the Civic Opera House this fall. The move has been made necessary by the closing of the Auditorium. Allied Arts Corporation sponsors the series. The complete series will be as follows: Philadelphia

Orchestra, Eugene Ormandy, conductor, Oct. 28; Dorothy Maynor, soprano, Nov. 23; Sergei Rachmaninoff, Dec. 14; Ballet Russe de Monte Carlo, Dec. 29; Nathan Milstein violinist, Jan. 11; Minneapolis Symphony, Dimitri Mitropoulos, conductor, with Josef Hofmann, pianist, soloist, Feb. 1; Lawrence Tibbett, baritone, March 8; and Lily Pons, soprano, March 29.

Dayton Philharmonic Plans Season

DAYTON, O., Oct. 5.—The Dayton Philharmonic, conducted by Paul Katz, is scheduled for seven concerts, five in the Victory theater and two in the Masonic Temple, for the coming season. Soloists will include Benny Goodman, Albert Spalding, Josephine Antoine, Sascha Gorodnitzki, Margaret Henning, local violinist, and Jean Geis, pianist. The Inland Children's Chorus, conducted by Richard Westbrook, and the Philharmonic Chorus, directed by William Krebs, who also appear with the orchestra.

Curtis String Quartet to Give Series

PHILADELPHIA, Oct. 5.—The Chamber Music Society, Inc. of Philadelphia will present a series of concerts by the Curtis String Quartet at the University Museum Auditorium on Oct. 22, Nov. 5, 12 and 26, Dec. 3 and Jan. 7.

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PEDAGOGUE AND PUPILS

Ivan Galamian (Second from Left, Seated), with His Class at Elizabethtown, N. Y. Roland Gundry is at the Back of the Group

Summer courses in violin playing, initiated last year by Ivan Galamian, were held again this season for twelve advanced students at Elizabethtown, N. Y. Two recitals were given by Paul Makovsky and Roland Gundry, respectively. The final concert, in which seven young violinists

participated, was of especial interest. Five Stradivari violins, one Bergonzi and one Guarneri del Gesu, were put at the disposal of the performers by Emil Heermann. Assistance in coaching and accompanying throughout the season was given by the pianist, Walter Robert.

Marion Rous to Give Philharmonic Forecasts

Marion Rous was to open her forecasts of New York Philharmonic-Symphony concerts on Oct. 9 with a lecture on 'The Orchestra of Beethoven'. The first term of her lectures, which are broadcast from the Carnegie Hall Art Gallery, will continue each Thursday until Dec. 19. The second session will be from Jan. 8 to March 19.

Clara Ceo Plans Costume Concert

Clara Ceo, pianist, will open the Civic Women's Club series of Ebensburg, Pa., on Oct. 19 with a period costume concert. She will appear as a Puritan of the 1860s, in the costume of the "gay

nineties" and in modern dress. Her program will include MacDowell's 'Sonata Tragica' and works by Griffes, Beryl Rubinstein, Converse and Chadwick. On Nov. 5 she will be soloist with the symphony at the Virginia Theater in Wheeling, W. Va., playing the MacDowell Concerto under Antonio Modarelli.

Roth Quartet Plays at Universities

The Roth Quartet was recently heard in five concerts at the University of Southern California. They also concluded the season at the Brigham Young University in Provo, Utah, with a chamber music festival of eight concerts. The Quartet is scheduled for an active Fall and Winter calendar.

Concerts in New York

(Continued from page 18)

Bach, Chausson and Bruch works were played with an intensity of feeling not often found in a player of this young violinist's age. This very virtue became a defect in some instances, notably the Chaconne, in betraying him into certain roughnesses and exaggerations because of over-strenuous physical exertion to express it, but a fine poetic mood, effectively contrasted with dramatic vitality, was achieved in the Chausson 'Poème', while the beauty of the Concerto was sensitively realized. Distracting mannerisms that have developed need now to be drastically eradicated.

Karl Frederick Larsen and Erica Riccardo Give Debut Recital

Karl Frederick Larsen, tenor, and Erica Riccardo, soprano, with Paul Aaron at the piano, were heard in a joint debut-recital in the Carnegie Chamber Music Hall on the evening of Oct. 5. Mr. Larsen offered arias from 'Die Walküre' and 'Der Freischütz,' also songs by Gluck, Schubert and Schumann. Miss Riccardo sang arias from 'Don Giovanni', 'The Marriage of Figaro' and 'The Magic Flute', and 'Lakme' and 'Louise'.

MUSIC IN RHODE ISLAND

Narragansett Hears Rossi and Freedman —WPA Symphony Gives Series

PROVIDENCE, Oct. 5. — The Dunes Club, Narragansett, was the setting for a concert by Urico Rossi, violinist, and Stanley Freedman, pianist, on Aug. 13. The program presented works by Mozart, Liszt, Chopin, Grieg and Debussy. Charles Kellogg and Mrs. Irving Hall Chase sponsored the young musicians. The W. P. A. Symphony, directed by Edouard Caffier, has given many programs in the state during July and August. The thirteenth of the Wednesday Evening Open-Air Series on Seekonk River Drive occurred on Aug. 27 and the sixth in the Sunday Afternoon Series at the Temple to Music in Roger Williams Park (both in this city) on Aug. 24. The third of the Monday Evening Series at Pierce Memorial Field in East Providence took place on Aug. 18 and the sixth of the Series at Easton's Beach, Newport, on Aug. 15. There was an Open-Air concert at the Thomas H. Clark School, Jamestown, on Aug. 21.

Elmore to Conduct Camden Choral Club

Robert Elmore, composer, conductor and organist, has accepted the post of conductor of the Musical Art Society of Camden, N. J. He will continue his activities as a faculty member of the University of Pennsylvania, Clarke Conservatory and Philadelphia Conservatory. He will make a concert tour to the West Coast in November. His 'Three Colors', a Suite for string orchestra, will be played by the Philadelphia Orchestra under Eugene Ormandy on October 24 and 25 in Philadelphia. Mr. Elmore directs special musical services at the Holy Trinity Church, Rittenhouse Square, in Philadelphia.

Streamlined 'Mikado' Presented

Shamus O'Toole, Inc., presented the first New York appearance of the "Modern Streamlined" version of Gilbert and Sullivan's 'Mikado' directed by Paul Kirk Giles in the Hotel des Artistes Theatre on Oct. 2, 3 and 4. Pamela Wood, Jack Millard, Bruce Hamilton, Betty Ashley, Majorie Hayward, Sandra Ralyi, Roy M. Johnston, Frederick Bell and Kendall Crawford made up the cast. Edith D. DeLara was the pianist accompanist.

Erb Conducts Crystal Springs Choir
CRYSTAL SPRINGS, O., Oct. 5.—John



At His Summer Home, S. Constantino Yon, Voice Teacher, is Seen with His Daughter, Antonietta, Who is a Pianist

Warren Erb conducted a concert by the Crystal Springs Tabernacle Chorus in the Tabernacle on Sept. 7. The program included Mendelssohn's 'Elijah' and Dr. Erb's 'Thou Wilt Keep Him in Perfect Peace'. The soloists were Mabel Appel and Marcia Bissell, sopranos; Walter Born, tenor; Irene Beamer and Glenda Kipfer, contraltos; and Gordon McKinnon, baritone. Roy Hofstetter and Helen Maria Warstler were the accompanists.

Germaine Leroux To Appear in Carmel

CARMEL, CALIF., Oct. 5.—Germaine Leroux, pianist, will appear in the recital series of the Carmel Music Society on Dec. 6. This season Mme. Leroux is making her first tour of California, and she will be heard in other concerts on the coast.

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Arthur Warwick, Pianist and Teacher, at Lake Candlewood, Conn., Before Returning to Open His New York Studio

New York Studios

Ruth Shaffner, soprano and teacher of singing, has resumed her teaching for the Winter in New York and in Patterson, N. Y., as well as the conductorship of the glee club at Drew Seminary, where she is head of the voice department. Pupils of Miss Shaffner who have been active recently include Nancy Morgan, who won a voice scholarship at Vassar; George Fuller, baritone, was guest soloist at the Methodist Church at Mahopac, N. Y.; Natalie Scholz was guest soloist at the Congregational Church at New Milford, Conn. Dorothy Williams Huson won a first prize at the State Fair in Syracuse, N. Y.

Bruce Matthai, baritone, pupil of John Alan Haughton, now a member of the 110th Field Artillery, recently gave a song recital in Fredericksburg.

Sophie Moore, soprano and teacher of singing, has opened her studio for the season at her new address, 1160 Fifth Avenue.

Antoinette Royak has moved her studio for voice teaching to Carnegie Hall where she resumed her classes on Sept. 10.

New School to Hold Symposiums

Four symposiums are announced by the New School for Social Research, whose lecture and workshop courses in music began on Sept. 30. The subjects to be discussed include 'Values and Trends in Modern Music', 'Modernized Arrangements of Bach', 'The Position of Popular Music'. Musicians who will take part include Henry Cowell, Hanns Eisler, Ernst T. Ferand, Jascha Horenstein, Rudolf Kolisch and George Szell. Other courses scheduled for the season include a course by Mr. Szell, in the elements of musical performance; a workshop for ensemble playing by Mr. Kolisch; 'Creative Music in the Americas', by Mr. Cowell; 'The History of Opera' by Max Graf; 'Beethoven and His Influence' by Mr. Horenstein. Workshops in music will be offered by Mr. Cowell in 'Musical Theory', and in 'Musical Composition' and 'Creative Keyboard Harmony and Improvisation' by Mr. Ferand. Mr. Horenstein will again lead the New School Chorus.

Eastman School Lists Kilbourn Hall Series

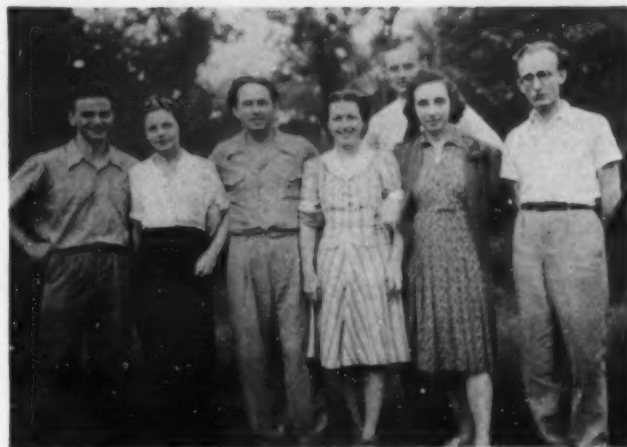
ROCHESTER, Oct. 5.—Four concerts by visiting artists and four by members of the Eastman School of Music faculty will make up the roster for this season's Kilbourn Hall chamber music concerts. The schedule includes: Nov. 11, the American Ballad Singers; Nov. 25, Luigi Silva, 'cellist; Dec. 16, Winslow and Fitz-Simons, dancers; Jan. 13, Budapest String Quartet; Feb. 3, Raymond Wilson, pianist; Arthur Kraft, tenor; Feb. 24, Marjorie MacKown, pianist; Allison MacKown, 'cellist; March 17, Fray and Braggiotti, duo-pianists; March 31, Max Landow, pianist.

Jan Veen Re-opens Studio

BOSTON, Oct. 5.—Jan Veen has returned from a tour of Mexican cities and has reopened his dance studio at 295 Huntington Avenue. Classes are offered in both modern dance and ballet by Mr. Veen and his associates, Harry Coble, former member of Ted Shawn's Men Dancers, and by Vonn Hamilton, formerly of the Metropolitan Opera ballet. A newcomer to the faculty is Adele Hooper, instructor in percussion, who for the past three years has been on tour with Mr. Veen. Both professional and non-professional courses, including corrective exercises, are given for children and adults.

'CELLO STUDENTS AND TEACHER

A Group of Artist-Pupils of the American Violoncello School on a Picnic with Their Teacher, Maurice Eisenberg



Louis Crowder Joins Faculty of Northwestern

EVANSTON, ILL., Oct. 5.—Louis Crowder, pianist, will join the faculty of the Northwestern University school of music this Fall as an associate professor of piano. Mr. Crowder for the past four years has been a member of the music faculty of the Iowa State Teachers College, Cedar Falls. Prior to this he headed the department of piano at Mount Union College, Alliance, Ohio. After his graduation from the Carnegie Institute of Technology in Pittsburgh Mr. Crowder went to Europe to study and appeared in piano concerts in London, Vienna, Berlin, Budapest, Leipzig, and other large cities.

Dramatic Oratorio Festival Foundation Starts Rehearsals

The choral and pantomime units of the Dramatic Oratorio Festival Foundation have started their rehearsals for the season. Candidates for either unit may write to the secretary of the foundation at 142 West 81st Street. The annual performances of 'The Messiah' will be given during the Christmas season and the third annual festival of four performances in the Spring of 1942. Solon Alberti is the general musical director of the foundation. Mr. Alberti has opened his studio for the teaching of singing in the Hotel Ansonia.

Florence Easton Moves Studio

The Florence Easton Studios, conducted by Florence Easton and R. Stanley Rogers, have been moved and are now open for the Winter at Alwyn Court, 180 West 58th Street.

King Pupil Wins Scholarship

Ada Roth, pupil of Mildred King at her studios in Jackson Heights, has been awarded a scholarship at the New England Conservatory of Music to study piano with the Boston teacher, Howard Goding.

Thorner Pupils to Sing 'Faust'

A quartet of artist pupils of William Thorner, voice teacher, have been engaged by August May, conductor of the Elizabeth Symphony, to give a concert version of 'Faust' on Nov. 14. The quartet includes Louise Lincoln, soprano; Hilda May, mezzo-soprano; Raymond Baine, tenor, and Paul Shiertz, bass.

Ralph Wolfe Conservatory Begins New Year

NEW ROCHELLE, N. Y., Oct. 5.—The Ralph Wolfe Conservatory of Music opened its eighth season on Sept. 23. New members of the faculty are: Robert Goldsand, piano; David DeVol, flute; Gerhard Singer, French horn; Virginia Smith, piano and theory; Hugo Burghauer, bassoon, and Jack Chaikin, piano.

Registration Starts at New York College of Music

Registration of new students at the New York College of Music started on Sept. 5, and was scheduled to continue until Oct. 11. New courses will be conducted by Julius Pruever, former leader of the Berlin Philharmonic, in score reading and conducting. A course in theory of voice culture will begin on Nov. 6.

Schuster to Hold Cello Class for Griffith Foundation

NEWARK, N. J., Oct. 5.—Joseph Schuster, first 'cellist of the New York Philharmonic-Symphony, has been invited by the Griffith Music Foundation to hold a 'cello class sponsored by the Foundation.

Schools Merge in Denver

DENVER, COL., Oct. 5.—The University of Denver and the Lamont School of Music recently made known the merger of their facilities into one school to be known as the Lamont School of Music of the University of Denver.

AID TO STUDENTS

Co-operative Society Endeavors to Find Whole or Part-time Employment

A unique organization for the assistance of students has been started in Brooklyn. It is called the Co-operative-Vocational Society and is located at 5 Albee Square. The object of the society is to obtain full or part-time employment for students who are anxious to continue their education. The service is gratis and the enterprise is supported entirely by voluntary contribution.

At the head of the society is Edward Bevan, who has had experience both in this country and abroad which fits him for the position. A Personality Class under the direction of Mabel Beddoe, contralto and teacher, is available for those needing advice on the approach to the persons from whom they are seeking employment. Department stores, banks, insurance companies, hospitals and organizations have signified their willingness to co-operate.

Washington Heights Chorus Resumes Rehearsals

The Washington Heights Oratorio and Choral Society, Hunter Sawyer, conductor, has resumed regular rehearsals for the season. This group invites singers to join. Auditions and interviews before rehearsals are held at eight o'clock each Tuesday evening in Parish Hall, Holyrood Church, Ft. Washington Avenue and 179th Street, New York. 'The Prodigal Son', by Arthur Sullivan, is being prepared for presentation during the season.

Landau Begins Lectures on Radio

Irving Landau, conductor, composer and director of Radio City Music Hall's Glee Club, began a series of lectures on the appreciation of radio music at Long Island University on Oct. 1. The course includes analyses of compositions played by well-known orchestras and ensembles on radio programs.

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ORCHESTRAL PLANS LISTED IN CLEVELAND

Rodzinski Addresses Women's Committee — Dickson and Kreisler to Appear

CLEVELAND, Oct. 5.—Dr. Artur Rodzinski made a special trip from his Massachusetts farm to address the Women's Committee of the Cleveland Orchestra at the season's first meeting, held in the Severance Chamber Music Hall, on Sept. 17. He discussed the problems of an orchestra leader. Mrs. Henry Hunt Clark, presided. Four hundred were present.

Donald Dickson, baritone, will appear with the Cleveland Orchestra at the Nov. 27 and 29 concerts. He will be heard in place of Fritz Kreisler who requested a later date. Mr. Kreisler's appearance has been scheduled for the Feb. 19 and 21 pair of concerts. He will play the Beethoven Concerto. Other artists scheduled during the season are, Severin Eisenberger, Sergei Rachmaninoff, Artur Rubinstein, Albert Spalding, Zino Francescatti, Leonard Shure, Beryl Rubinstein and Arthur Loesser, Leonard Rose, Josef Fuchs, and Hugo Kolberg. Mr. Kolberg is the new concert master and comes to Cleveland after two seasons with the Pittsburgh Symphony. He will play the Tchaikovsky Concerto.

Other new players to take important posts under Dr. Rodzinski this season are: Philip Farkas, first horn player, with the Chicago Symphony for the past five seasons; and Robert McGinnis, first clarinetist, with the Philadelphia Orchestra, for nine seasons. The youngest member of the Orchestra will be another newcomer, the twenty year old tympanist, Ian Kerr. He was a member of the Meremblum Junior Orchestra of Los Angeles. Valdemar Lilleback, bass trombonist, joins the Cleveland forces after seven years experience with the Boston Symphony and previously had been with the Philadelphia, New York Symphony, New York Philharmonic, and the Detroit Symphony orchestras.

WILMA HUNING

Berkshire String Quartet to Give Anniversary Concert

Two concerts will be given by the Berkshire String Quartet in the Berkshire Atheneum, Pittsfield, Mass., on Oct. 18 and 19, sponsored by Mrs. Elizabeth Sprague Coolidge and signaling the twenty-fifth anniversary of the quartet which was founded by her in 1916. The program will include Malipiero's 'Rispetti e Strambotti' and Tansman's 'Triptyque' both of which were dedicated to Mrs. Coolidge. Quartets by Haydn, Mozart, Beethoven and Debussy will also be given. The per-

JOINS OPERA DEPARTMENT AT CONSERVATORY

BOSTON, Oct. 2.—With the appointment of Glynn Ross as stage director of opera, the New England Conservatory of Music has added another young and talented musician to its faculty. Mr. Ross is the founder and director of the American Youth Opera Association, and this past Summer has taken a dozen of his young singers on a successful concert tour to New Hampshire and Maine.



Glynn Ross

G. M. S.

sonnel of the quartet includes Hugo Kortschak and Nathan Gottschalk, violins; Kurt Frederick, viola; and Emmeran Stoeber, 'cello.

A Correction

In the September issue of MUSICAL AMERICA a reference to Zino Francescatti's appearance this season with the Cleveland Orchestra should have stated that it will introduce him to the Severance Hall audience. Mr. Francescatti made his Cleveland debut on Nov. 24, 1939, under the direction of Mrs. Emil Brudno, of the Cleveland Concert Course Association.

WOMEN'S ORCHESTRA GIVE BANQUET IN CLEVELAND

Organization Celebrates Sixth Anniversary—Adella Hughes Is Speaker

CLEVELAND Oct. 5.—The Cleveland Women's Orchestra celebrated its sixth anniversary with a banquet on Sept. 19. Lewis D. Williams, the toastmaster, introduced fifteen guests prominent in the musical life of the city. Adella Prentiss Hughes, who is affectionately called "the mother of the Cleveland Orchestra" was the principal speaker. She reviewed fifty years of music in Cleveland, stressed the importance of music today, and cited the example being set by England where symphony orchestras are being considered as a vital necessity.

Other prominent musicians present to congratulate the members of the organization were Clarence Metcalf, acting librarian of the Cleveland Public Library, and prominent in various musical groups; Emily McCallip, director of the Music School Settlement; Elmore C. Bacon, music critic of the Cleveland News; Mrs. John H. Moore, manager of the Women's Orchestra; Hyman Schandler its organizer and conductor; Rosa Widder; and R. B. Repitoe, who substituted for Louis B. Selzer, editor of the Cleveland Press. Pupils of the Music School Settlement, and Dorothy Dregalla, harpist, provided the music.

W. H.

FEDERATION TO HOLD BIENNIAL IN DETROIT

Next Convention Scheduled — New Awards for Young Artists Added

CINCINNATI, Oct. 5.—The National Federation of Music Clubs will hold its Biennial Convention in 1943 in Detroit, it was decided at a board meeting headed by Mrs. Guy P. Gannett, new national president of the Federation, held in Cincinnati in September. The directors of the National Federation have added another \$1,000 biennial award to the three previous ones. There will be two prizes for young singers, one for men and one for women.

At a luncheon at the Hotel Gibson, Mrs. Edgar Stillman Kelley presided. Mrs. Kelley was elected chairman of the Chamber Music Department. Dr. John Warren Erb was elected chairman of the Choral Department, and will conduct the massed chorus at the next biennial. David Smith, sixteen-year-old

pianist, winner of the Kelley Junior Scholarship of the Federation and Maria Maximovitch, soprano, were heard. Local arrangements were in charge of Mrs. John A. Hoffmann.

Mrs. Gannett recently outlined a many-sided program endorsed by the board of directors which will enlist the patriotic services of nearly a half million Federation members. Seniors will give nearly 800 phonographs to military encampments and the Juniors will stage Folk Festivals as an exposition of the principles of democracy and an expression of international goodwill. Senior Clubs close to army camps will assist with musical activities in the camp area, and will present programs for the service men upon request. Student clubs will also volunteer their services. Clubs will study the language, the customs and the music of Central and South American countries. Music clubs will sponsor patriotic community sings and "Loyalty" meetings and other efforts.

CLEVELAND COURSE NAMES SEVEN EVENTS

Mrs. Brudno to Bring Orchestral and Solo Attractions—Two Benefits Scheduled

CLEVELAND, Oct. 5.—Mrs. Emil Brudno, director of the Cleveland Concert Course Association, is planning a season of seven stellar musical events.

The Philadelphia Orchestra with its conductor Eugene Ormandy, will open the season on Oct. 26. Ezio Pinza, Metropolitan bass will appear on Nov. 14; Ruth Posselt, violinist, and an artist to be announced later will share concert honors on Nov. 28. Robert Casadesu, pianist, appears for the second time in this course on Dec. 12; a trio of artists, Emanuel Feuermann, 'cellist, Erica Morini, violinist, and Albert Hirsch, pianist, will be heard in a program of solo and ensemble works, on Jan. 9.

An eagerly awaited first appearance in Cleveland is the concert to be given on Jan. 23, by The New Friends of Music Orchestra, under Fritz Stiedry, with Hortense Monath, pianist, as soloist. The debut here, of the Minneapolis Symphony under its conductor, Dimitri Mitropoulos, on Feb. 8, will bring the series to a close.

Two benefit attractions, not included in the concert course, will also be presented under Mrs. Brudno's direction. Dorothy Maynor, Negro soprano, will appear on Oct. 19, for the benefit of Karamu House, and on Nov. 2, Ruth Draper, diseuse, for the benefit of the Zionist Youth Council.

The musical activities at the Cleveland Museum of Art were launched on Oct. 1 when the first of a series of organ recitals was given by members of the Northern Ohio Chapter of the American Guild of Organists, featured Crandall Hendershott.

Arthur W. Quimby, Curator of Musical Arts, has also arranged short organ concerts for Sunday afternoons from October through January. Lectures will be presented by Dr. Oswald Jonas, Nov. 14, and William S. New-

man, head of the music department at Collinwood High School.

An event of unusual interest in the Friday evening series will be the ninth annual appearance of the Walden String Quartet, on Jan. 9. The members who are colleagues in the Cleveland Orchestra are, Homer Schmitt, Bernard Goodman, Milton Thomas, and Robert Swenson. The Fortnightly Musical Club will present its annual program at the Museum on Jan. 25.

Mr. Quimby is continuing his popular study courses for the layman on Wednesday evenings. Dr. Thomas Munro, Curator of the Department of Education, will give a course for museum members. A course in Music Appreciation for children will be given on Saturday mornings by Dorothy Doig, supervisor of musical arts, beginning on Oct. 11.

WILMA HUNING

Levant to Make Concert Tour

Oscar Levant, in the role of a concert pianist, is scheduled for a cross country tour this Fall. For the most part he will appear in recitals of piano music supplemented by characteristic comments. He will include some of his own compositions on his programs. In addition Mr. Levant will appear as solo pianist with several orchestras. This will be Mr. Levant's first extended tour. A Carnegie Hall concert will be included, probably in February.

Grete Stueckgold to Open Season with New York Mozart Club

Grete Stueckgold, soprano of the Metropolitan Opera, will open her season as soloist with the Mozart Club of New York on Nov. 8. Early in the Spring, Mme. Stueckgold will tour the Pacific Coast.

Stocker Sings Gilbert and Sullivan

Leonard Stocker, baritone, appeared recently in Gilbert and Sullivan productions at the Paper Mill Playhouse in Millburn, N. J., and the Ridgeway Theater in White Plains, N. Y. Mr. Stocker sang Pish Tush in 'The Mikado' and the Counsel in 'Trial by Jury'.

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Obituary

Henry Roemer Kaspar

WASHINGTON, Oct. 5.—Henry Roemer Kaspar, head of the Kaspar School of Music and widely-known musician, died at his home here on Sept. 21, in his fifty-fifth year. Mr. Kaspar was the only son of the late Josef Kaspar, violinist, for many years conductor of the Georgetown Orchestra, and the late Annie Roemer Kaspar, a prominent soprano soloist here. He started his musical studies with his father and then spent seven years in Berlin, where he continued piano work with Breithaupt, Scharwenka and Stepanoff. Later he studied for two years with Matthay, in London. A. T. M.

Frank T. Harrat

Frank T. Harrat, organist and choir-master of the Chapel of the Intercession, New York, died in St. Luke's Hospital on Sept. 15, after an illness of two months. He was sixty-six years old. Mr. Harrat was born in West New York, N. J., and had his first lessons with George F. Le Jeune in St. John's Chapel in Varick Street, and later under Dr. W. C. Macfarlane. His first appointment was in 1902, at the Church of the Intercession, then at 158th Street and Broadway. He continued there when the church was incorporated into Trinity Parish in 1908 and also when it moved to its present building erected on a corner of Trinity Cemetery at 155th Street, in 1915. His twenty-fifth anniversary was celebrated on May 8, 1927, by a special service. His wife and one son survive him.

Emil Fenstad

WASHINGTON, Oct. 5.—Emil Fenstad, band leader and composer, died here on Sept. 1 in his seventy-first year and was buried in Arlington National Cemetery with full military honors. Born in Trondjem, Norway, Mr. Fenstad came to the United States at the age of eighteen, later enlisting in the army during the Spanish-American war. As a leader and member of the Seventh Cavalry Band, he composed a popular marching air which he called 'Opie.' The University of Maine adopted the tune as its college song, providing words for it, and Rudy Vallee later popularized it as the 'Stein Song'. A. T. M.

Frances Walsingham

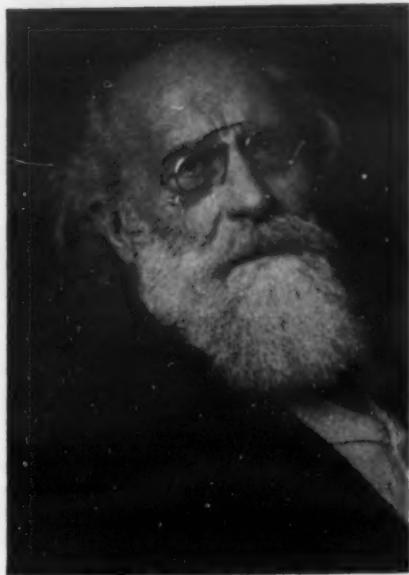
Frances Walsingham, mezzo-soprano, a member of the chorus of the Metropolitan Opera, and previously of the San Carlo Opera Company in which she sang under the name of Frances Morosini, died in hospital on Aug. 23, after a short illness. She was fifty years old. While spending the Summer in Florida she suffered an apoplectic stroke. Miss Walsingham was born in Boston and began her operatic career in the Boston Opera Company in 1910, and later sang in the Ravinia Opera Company. She also sang small roles with the Metropolitan.

Rosa Merola

SAN FRANCISCO, Oct. 5.—Rosa Merola, former wife of Gaetano Merola, general director of the San Francisco Opera Company, died here on Sept. 19, following a three-day illness of pneumonia. Previous to her marriage to Mr. Merola, she had sung in various European opera houses and had also appeared in opera in this country. M. M. F.

Virginia Rea

Virginia Rea, concert and radio soprano, died suddenly in New York on July 7, following a heart attack. Miss Rea, who was a native of Louisville, Ky., began her career as a child singer and came to New York in 1918, joining the Hinshaw Opera Company. She was a graduate of Drake University where she studied singing with Holmes Cowper. She afterwards studied in Paris, also. She gave numerous recitals in various parts of the country under her own name and was known, for a part of her radio career, as Olive Palmer.



Wilhelm Kienzl

VIENNA, Oct. 5.—Wilhelm Kienzl, composer, conductor and pianist, died here in a sanitarium following a heart attack, on Oct. 3. He was eighty-four years old.

Wilhelm Kienzl is known in the United States principally through two of his operas, 'Der Kuhreigen' and 'Der Evangelimann'. The first was sung in New York in French by the Chicago-Philadelphia Opera Company on Feb. 25, 1913, and in Chicago the following season. 'Der Evangelimann' was sung by the German Opera Company in the Manhattan Opera House, Jan. 1, 1924. Neither work created any particular impression.

The composer, however, had had a long and honorable career in Europe. Born in Waizenkirchen, Austria, Jan. 17, 1857, he had gone to the gymnasium at Graz where he specialized in music, and later to Leipzig and was for a time a pupil of Liszt at Weimar. He took his doctor's degree at Vienna University in 1879, with a dissertation on 'Musical Declamation'. He wrote various works on musical subjects and toured as pianist with Aglaia Orgeni. He conducted symphony orchestras in various parts of Germany and Austria and was kapellmeister at the operas of Amsterdam, Krefeld, Graz and Munich. He married the concert singer, Lily Hoke, in 1886. For many years after going to Munich in 1892, he made his home in the Bavarian capital. Other operatic works by him include 'Urvasi'; 'Heilmars, der Knarr'; 'Don Quixote'; 'Knecht Rupprecht' and 'Testament'. He also completed Jensen's 'Turandot', and published about ninety songs as well as piano pieces and choral works.

Charles Hamill

CHICAGO, Aug. 16.—Charles Hamill, a member of the Chicago Orchestral Association since 1905, its president for fifteen years and, at the time of his death, its honorary president, died in hospital on Aug. 10. He was seventy-three years old. His father, the late Charles D. Hamill, was one of the founders of the orchestra. Mr. Hamill was prominent in the legal and civic world. He was a graduate of Yale and took his L.L.D. at Northwestern University in 1893.

Mrs. Christian Holmes

Mrs. Christian Holmes, for many years a patron of music, died at her home at Sands Point, L. I., on Sept. 29. Mrs. Holmes, a native of Cincinnati, was the daughter of the late Charles Fleischmann, the yeast manufacturer, and the widow of the former dean of the medical college of the University of Cincinnati. She had made her home in New York since 1921.

Her activities in the musical world began in 1900, when she succeeded Mrs. William H. Taft as president of the Cincinnati Symphony. After coming to New York she became a director of the Phil-

FALL RECITALISTS ATTRACT IN CHICAGO

Dene Geankoplis Makes Debut as Soloist — Joseph Novak Opens Sunday Series

CHICAGO, Oct. 6.—Dene Geankoplis, young violinist of the Minneapolis Symphony, made his Chicago solo debut on Oct. 3, in Kimball Hall, under the auspices of the Greek Women's University club. His playing was vital and technical difficulties were overcome with practised ease. Charlotte Smale was at the piano.

On Oct. 5, Joseph Novak, bass, began the season's Sunday afternoon musical events with an impressive recital in the Little Theater, Kimball Hall. Mr. Novak's voice was of fine texture with an evenness of range gratifying to the ear. He began with 'Exaudi, Domine', 'Lord, Have Mercy', by Horak, followed by 'In Questa Tomba' by Beethoven and 'The Prophet' by Rimsky-Korsakoff. Arias by Mozart and Verdi and songs by Purcell, Brahms, Kramer, Hatze and Binichki, were diverting in the individual quality Mr. Novak gave to each. Edward Balchowsky, pianist, was the assisting artist, playing his own compositions written for the left hand.

Musical Arts Club Begins Series

The Chicago Musical Arts Club gave the first of a series of recitals in the Fine Arts Building on the same afternoon, with Rudolph Ganz, guest speaker; Naomi Cullen Cook, soprano of the Chicago Opera Co.; and Jacobeth

harmonic-Symphony Society and was second vice-chairman of the society's Women's Auxiliary Board. Other musical bodies in which she was interested included the National Music League, the Musicians Emergency Fund, the Metropolitan Opera Guild. She had a box at the Metropolitan for a number of years and was very active in helping to raise the \$500,000 fund for maintaining the Philharmonic-Symphony. She was also vice-chairman of the Stadium Concerts. She is survived by three sons.

Daniel Ollivier

Word has been received of the recent death in Grimaud, near Saint Tropez, France, of Daniel Ollivier, grandson of Liszt and son of Emile Ollivier, who was Minister of War in the cabinet of Napoleon III. He was seventy-nine years old. Ollivier's mother was Blandina Liszt, the eldest daughter of the composer and the Comtesse d'Agoult, and the nephew of the late Closinda Wagner. He was named for Liszt's only son, Daniel, who died before reaching manhood. In his younger days, Ollivier was a successful lawyer in Paris.

Hans Tauscher

Hans Tauscher, husband of the late Johanna Gadske, operatic soprano, died in New York on Sept. 6. He was seventy-three years old. Formerly a captain in the German army, he was the center of much controversy shortly before the entry of the United States into the first world war. He returned to the United States with Mme. Gadske in 1921, and became a citizen in 1925. Mme. Gadske died in 1932. A daughter, Lotte Gadske-Busch survives.

Loyal Phillips Shawe

CHICAGO, Oct. 5.—Loyal Phillips Shawe former concert baritone and more recently head of the voice department of Northwestern University, died on Sept. 23, following a heart attack. He was in his sixty-third year. M. M.

Kerr, pianist. Mr. Ganz spoke on the manifold opportunities of the American youth in music with sidelights of his own experiences in this field.

Miss Cook's voice was heard to advantage in her opening aria, 'Ritorna Vincitor', from Verdi's, 'Aida'. A group dedicated to composer-members included 'A Woman's Last Word' by Ganz, 'I Know Not' by Engle, 'Love's Invocation' by Cole and 'The Nights O'Spring' by Freer. Miss Kerr's portion included a suite by Engle, contrasting in mood and of musical interest; two numbers by Mr. Ganz, 'Idée Mélancolique' and 'Idée Rhythmique', were delightful and original in treatment. Works by Chopin and Liszt evidenced Miss Kerr's excellent interpretative ability.

The Manuel and Williamson harpsichord ensemble began the first of a series of concerts entitled 'Festival of Ancient Music' in the Goodman Theater on Oct. 5. CHARLES QUINT

Worcester Festival

(Continued from page 3)

the Worcester auditorium—which apparently was not behaving itself. Thus many of the important lines in the first opera and the comic implications of the second were lost, at least to the section of the auditorium where this reviewer sat. Both, of course, are "intimate" operas of a type to fare best in a small theater.

As for their individual merits, each of the four men were happily cast in their respective and widely different roles in the two operas. David Otto was a dignified, weighty and sonorous Daniel Webster and a comic, fussy old beau as Don Inigo, with an attention to fine detail in stage business. Hugh Thompson carried off vocal honors with a tone of warmth and beauty and displayed a stage presence at once easy and commanding as Jabez Stone and later as the muleteer, Ramiro, who hoisted clocks and high notes with equal aplomb. Donald Dame's tenor voice sneered unctiously as Scratch (more commonly known as the Evil One) and soared prettily as the ineffectual poet-lover, Don Gonzalvo. Robert Harmon disported himself with the high, cracked voice of the Fiddler, and made a plausible, complaisant husband, Torquemada.

Each of the women singers pleased the audience mightily with different qualities. Miss Henders' lovely voice was heard to excellent advantage in Mary's duet with her hapless husband and in the prayer which the distraught but faithful woman offers up for his salvation. She has a charm of manner and appearance which carries across the footlights convincingly.

Miss Lane, as the flighty and highly displeased Spanish beauty, flounced herself and her ruffles about the stage pertly and earned many laughs with her coquetties and her tribulations. Where it was necessary, she sang well, and she also had the requisite shrillness for the señora whose love affairs become somewhat tangled.

The orchestra under Mr. Stoessel played with true festival spirit, and the esteemed conductor was welcomed back for his seventeenth season by a devoted audience. The festival is well under way with this first event and the week's programs promise to uphold its high standard.

Asheville Holds Fifth Mozart Festival

Thor Johnson Directs Annual Event — 'Requiem', Performance of 'The Elopement', Sung in English, and Work of Individual Artists Win Acclaim

By WILLIAM LICHTENWANGER

ASHEVILLE, N. C., Sept. 28

ASHEVILLE'S fifth annual Mozart Festival ended Aug. 31, with a presentation of the composer's 'Requiem' in memory of Mrs. W. H. Davis, late chairman of the Mozart Festival Guild. The Festival was again under the direction of its founder, Thor Johnson, and chairmanship of the Guild was taken over by Mr. W. H. Davis.

Participating were the Festival Orchestra and the Festival Chorus, the opera cast headed by producer Clifford Bair, various instrumental ensembles, and the following soloists: Lois and Guy Maier, piano; Edgar Alden, violin; Arnold Dann, organ; Marie Wilkins, Kathryn Swain and Marian Gary, sopranos; Elizabeth Tavis Jensen, contralto; John Toms, tenor, and Paul Oncley, baritone. Five concerts, an increase of one over previous festivals, provided the following works:

For the first program on Aug. 28, evening, at David Millard Auditorium—Overture to 'Cosi fan tutte', 'Il mio tesoro' from 'Don Giovanni', Symphony No. 36 in C ('Linz'), 'Dies Bildnis' and 'Alles fühlt' from 'The Magic Flute', Concerto in E Flat for two pianos. For the second program on Aug. 29, afternoon, at Homewood: Clarinet Trio in E Flat (K. V. 498), aria 'Ah, lo previdi', piano and violin Sonata in E Flat (K. V. 380), Flute Quartet in D (K. V. 285). The third program on Aug. 29, evening, at David Millard Auditorium, brought 'The Elopement from the Harem', sung in English. The fourth program on Aug. 30, evening, at the Asheville Women's Club offered the Divertimento in F for woodwinds (K. V. 252), aria 'Nehmt meinen Dank', violin Concerto in A (K. V. 219), 'Zum leiden' and 'Der Hölle Rache' from 'The Magic Flute', string Quintet in G Minor (K. V. 516). The final program on Aug. 31, afternoon, at Trinity Episcopal Church held the organ Fantasy in F Minor (K. V. 608), 'Ave verum', 'Alleluia' from 'Exsultate jubilate', 'Requiem' in D Minor.

The Festival's Development

The concert on Aug. 31 marked the end of the fifth in the series of annual



Thor Johnson

Summer festivals devoted to the works of Mozart which Thor Johnson initiated in August, 1937. At that time both the artists and the audiences were almost entirely local to Asheville. In the course of five seasons the Festival has established its own self-perpetuating Guild, it has developed a personnel of substantial artists representing many different musical centers, and without benefit of ballyhoo it has acquired a clientele of music lovers from all over America. A total of twenty-one concerts in the five seasons has yielded a varied and balanced Mozart repertoire. Seventy-two distinct compositions are represented therein, including four complete operas, the 'Requiem', four symphonies, eight concertos, and especially chamber music of every description. Such unfamiliar works as the English horn Adagio, the 'Musical Joke', the Adagio-Rondo featuring a glass harmonica, the Adagio for basset horns and bassoon, and other similar pieces were of special interest to the musically minded.

This summarizing mood was inspired by reflections upon a decided lift in the quality, as well as in the tangible results, of the Festival just finished. One sensed the passing of the initial stage in the institution's growth, the period of struggle for establishment in which the means were not always able to keep up with the intentions. This year, much more than before, there were some exceptional solo performances.

Edgar Alden, youthful head of the string department at Meredith College at Raleigh, N. C., won repeated bravos with his rendition of the A Major violin Concerto; a silken tone and faultless technique were employed with imagination and a fine sense of style. Marie Wilkins, of the University of Kansas, dealt charmingly with the 'Nehmt meinen Dank', and displayed both vocal grandeur and an impeccable bravura in the arias of the Queen of Night. Lois and Guy Maier collaborated in the two-piano Concerto with verve and their usual finesse, bringing down the house with a finale that was robustly humorous. Smooth and highly intelligent singing in the opening concert and in the 'Requiem' was provided by John Toms, tenor of the Philadelphia Opera Company.

Ensemble Work Praised

With a few exceptions, the ensemble performances were of high calibre. Outstanding was the work of the chorus in the 'Requiem', of the Raleigh String Quartet, and Herbert Bird in the C Minor Quintet, and of the quartet in which flutist John Krell, of Curtis Institute, carried off the honors with effortless brilliance. The opera also was given a thoroughly professional performance so far as music is concerned, the ensembles and orchestral portions being especially effective. Kathryn Swain starred as Constanza, impressing particularly in the lyric sections of the role in which her voice is most at home, though the bravura passages were also fluently executed. Lillian Stokes as Blonda and Elroy Alexander as Belmonte were vocally adept, and the former's saucy characterization was well matched by Clifford Bair's amusing Pedrillo. John Cashion's Osmin was obviously but consistently drawn and was competently sung. On the debit side must be mentioned an over-dainty chorus and frequent lags in stage tempo.

The orchestra, as we have come to expect of any group conducted by Thor Johnson, consistently hit the mark with playing that left nothing to be desired in tone quality, balance, or precision, and that was robust and full of vitality. The most striking characteristic of the Festival as a whole was the sense of elation, of dynamic enthusiasm, which flowed from director to participants to audience and was especially noticeable in the orchestral playing. The Festival atmosphere was one of youth. There was none of the blasé sophistication that so often dulls the edge of professional music making. On the other hand, the approach is certainly not dilettantish, and distracting social palaver is avoided. The sole purpose of the Festival is to recreate Mozart's music in the most effective manner. Possibly Mozart may appear to be a strange prophet to whom to

turn in this chaotic Twentieth Century which contemporary composers struggle so manfully to "express" through all sorts of ultra-modern idioms. Yet to those who are not fooled by technical idioms and differences of style there is no other composer so eternally modern, so cogent in the *Weltanschauung* he implies.

BEGIN RADIO SERIES

Tibbett and Maynor Open Ford Sunday Evening Hour Broadcasts

Lawrence Tibbett, baritone, was the first artist to appear on the Ford Sunday Evening Hour series of radio broadcasts for the season of 1941-42, singing with the orchestra under the baton of Sir Thomas Beecham on Sept. 28. Dorothy Maynor was the soloist on Oct. 5 under the same conductor.

Artists and conductors to be heard during the remainder of the broadcasts include: on Oct. 12, Kerstin Thorborg, contralto; Wilfred Pelletier, conductor; on Oct. 19, Josef Hofmann, pianist, José Iturbi, conductor; Oct. 26, Helen Traubel, soprano; Nov. 2, Joseph Szigeti, violinist, both concerts under the baton of George Szell; on Nov. 9, Rose Bampton, soprano, Mr. Iturbi, conducting; on Nov. 16, Mr. Tibbett reappears under Mr. Pelletier. On Nov. 23 and 30, Eugene Ormandy conducts the orchestra with Lily Pons as soloist on the first evening, and Helen Jepson, soprano, and Charles Hackett, tenor, appearing jointly on the second date. Eugene List, pianist, will be soloist on Dec. 7 with Mr. Ormandy conducting; Reginald Stewart will conduct the broadcasts of Dec. 14 and 21, with Richard Crooks, tenor, appearing on the 14th, and Anna Kaskas, contralto; Felix Knight, tenor, and Walter Cassel, baritone, as soloists for the latter date. Sir Thomas Beecham will conduct again on Dec. 28; the soloist to appear has not yet been chosen.

Marshall Rand Weds Jane Edwards

Marshall Nelson Rand, son of J. H. Rand of Darien, Conn., and the late Mrs. Rand, wed Jane Ann Edwards, daughter of Clara Edwards, well known composer, and the late Dr. John Milton Edwards, on Oct. 4. Mrs. Rand attended the Alliance Française in Paris and was graduated from Oberlin College. Mr. Rand is a graduate of Colgate University and spent a year at Edinburgh University in Scotland.



Robert Elmore, Organist, Composer and Choral Conductor, is seen on the Belustrade of the House in Setauket, L. I., where he spent his vacation



Harold Berkley, Violinist, plays boatman to his wife, Marian Kahn Berkley, at Long Lake, Harrison, Mo.



After returning from appearances at Central City, Colo., Edwina Eustis, Contralto, works at haying in Washington, Conn.



Edouard Grobe, Tenor, visits with Jeanette de Murska and three sisters of the Grobe family—Helen, Sophia and Josephine—at their home in South Orange, N. J.



W. I. Siegfried

Ernest Hutcheson, President of the Juilliard School, Tees Off on a Long One as Oscar Wagner, Juilliard Graduate Dean, and Bill Souter, Chautauqua Pro, Look On Admiringly

Indian Summer



After a Round of Golf by Frank Kneisel and John Charles Thomas. The Violinist (Left) Was Head of the String Department of Bayview, Mich., Summer College, and the Baritone Gave a Recital There



Lily Pons Visits Frank LaForge in New Brunswick. From the Left, Mrs. LaForge, Miss Pons, Mr. LaForge and Boris Nicolas



Friedrich Schorr, Metropolitan Opera Baritone, Waters the Lawn of His Recently Completed Country Home in Monroe, N. Y.



Ida Krehm, Pianist, with Corinne Mayer, President of the Philharmonic Society of New Orleans



Elsie Illingworth of NBC Concert Service Plays Cowboy at Hope Ranch, Santa Barbara



Francis McMillan, Violinist; Leslie Frick, Mezzo-Soprano; Emilio De Gogorza, Baritone, and Mrs. McMillan (Seated) Enjoy a Nantucket Holiday



Winifred Heidt, Contralto, with Her Daughter, Barbara, Inspects an Historical Bell at Bayview, Mich., Where Miss Heidt Was Soloist During the Summer Season



Elizabeth Wysor, Contralto, Contemplates a Flight with Her Brother, Philip, as Pilot in Pennsylvania



Kurt Baum, Tenor, Selects a Souvenir of Mexico City While Singing in the Opera There

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